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NOVEMBER 1982

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AMERICAN SQUARE DANCE

THE NATIONAL MAGAZINE
WITH THE SWINGING LINES

VOLUME 37, No. 11
NOVEMBER 1982



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HANKS

"Thanks for the memories..." Bob Hope has nothing on us! When you've been square dancing for 34 years (we started as soon as we could toddle, of course), you accumulate a fabulous wealth of memories of good times, great fun and wonderful people.

★ Our introduction to "serious" square dancing came at Camp Becket, where we became aware of the great variety of rounds, squares, contras, mixers that were part of the square dance world. The fun of after-parties, the glorious Berkshire Hills setting, the charisma of Charlie Baldwin as director added up to years of memories we will never lose.

★ Over the past years, there were innumerable weekends and festivals with old and new friends. We'll risk omitting a few and mention those that come to mind immediately: Crossnore with Don Williamson and Don Rust, where Stan played 'Gittarzan' to Cathie's Jane (Can you imagine this?); French Lick with Cal and Sharon Golden; Fontana and the frolics with the Fabiks both on the dance floor and the tennis court; family camps and camping weekends, as well.

★ Five LEGACY conclaves in the last ten years have brought us close to friends from all over the world, but mostly coast to coast. The devotion of leaders who come at their own expense out of concern for the future of square dancing is not to be outdone in any other activity. Again we can't even begin to name names because this page is not big enough to contain the list of those we remember fondly.

★ While we think of those who serve the square dance activity, let's give a thank-you to the members of the National Executive Committee, who over the years have provided the settings and the formats for events that thousands of dancers remember fondly. We're no exception— from the first one we attended in Detroit, where we were duly impressed by the sheer numbers of dancers, to the 1982 convention, back in Detroit, where we reminisced with old friends

CO-EDITORIAL



and greeted new ones, old hands now at the panel and booth scene.

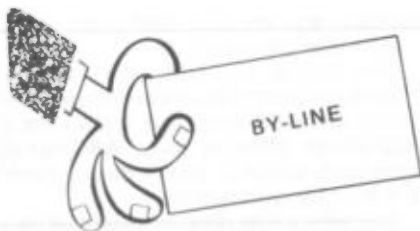
★ A very recent happening that will become a memory was the square dance Week press conference and dance at the Owens-Corning Center in Toledo. What a setting! Master-minded by Jessie and Frank Britt, the whole program brought an awareness of the dedication of dancers who promote and organize and strive to improve square dancing. Square dance week events were multiplied all over the U.S., thanks to the efforts of many leaders for whom we all must be thankful.

★ We share a memory of dancing on the Capitol steps in Washington, D.C. last spring. We're proud that we now have a National Folk Dance, again thanks to tireless, dedicated leaders.

★ This only scrapes the surface. We've crowded so many memories into the 34 years that the thankfulness just overflows as we recall them. To all the readers who write supportive messages, to all the dancers who have become friends, to all who peruse these pages each month, "thanks for the memories!"

FRONT LINE COVERAGE

If you read "By-Line," you know that young Joe Bell of Huron, Ohio, created our cover in a unique style that was surely borrowed from the Impressionists, although he's a realist, generally. We wonder if there's a Dalmatian hiding there somewhere.



Two callers' wives have authored features this month. **Bobbie Davis**, wife of caller/author Bill Davis, has called attention to some fundamental necessities that are as basic to square dancing as the *allemande* and *promenade*. **Ada Clausing**, wife of Navy caller/Mountain recorder Mark, speaks out with a square dance version of Helen Reddy's opus. Caller team **Bob and Colleen Boswell** share tips for class members, which might be copied for distribution to newer dancers. A presentation by **Hap and A.J. Wolcott**, popular round dance leader-team, describes the beauty, popularity and universality of a perennial favorite round dance step, the waltz. Other regular articles feature some of our favorite writers, **Bev Warner**, **Lou Youngkin**, **Carl Brandt**, as well as the regular staff writers.

The cover picture this month was created by **Joe Bell** from thousands of dots. Readers who attended LEGACY '75 in Cleveland will remember Joe as the youngest boy of the family who sang following the banquet. Joe, now 22, is pursuing a career in art education.

Page 60 unveils a new feature, QueST. In answer to a reader's letter, ASD will each month feature one of the QS figures, with explanation, diagrams and styling tips, if special ones are necessary. We hope both newer and more experienced dancers will find QueST helpful. Happy Thanksgiving to all!

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Boy, did you goof! In your By-Line, you thank everyone on your staff but Ed Fraidenburg. Get on the ball and include him too.

*Harold Haynes
Bay City, MI*

Ed. Note: Ooops— sorry! How could we forget someone who is such an integral part of ASD. We appreciate you, too, Ed!

Thought you might be interested in knowing that the Wolf River Area Callers' Association, of Wisconsin, is celebrating its 30th anniversary. The club had a dinner dance on September 30th.

*Dave and Nancy Hussey
Appleton, WI*

We just returned from the First Annual Jackpot Festival '82 held in Las Vegas, NV. We enjoyed it, and the few inconveniences that occurred were probably because this was the first time for this event. We had many questions from people in the Tropicana such as— Is your competition over?; Do you compete for prizes?; May we watch?; My, your outfits are so attractive. Square dancers were

noticed, and we hope that some of the public was educated!

The festival was also taped for local television and the local papers used pictures; and ABC taped the festival for a September showing over ABC-owned television stations, which do not cover the country, unfortunately.

We were a little disappointed that they taped and took pictures during the day when square dance dress was optional, but probably enough people had on "legal" clothes that it appeared o.k.

We also had a wonderful time at the Continental Squares at Asilomar.

We enjoyed dancing to all of the callers at both weeks. It is so nice to get to know people whose tapes have been used. Meeting other square dancers added to the enjoyment.

Betty Cressler

Many thanks for a first class magazine, it has given many hours of reading through the past year.

We did meet at St. Ives last year and at Mildenhall Air Base where you gave us some first class entertainment, and are looking forward to meeting again if you are in the East Anglian area of England...

*George & Doris Lock
Norwich, Norfolk, England*

I'm enjoying your magazine, but not finding it as instructive to a recently graduated dancer as I'd like it to be. How about a monthly feature, in detail, of one approved Callerlab experimental?

*Madaleine Sullivan
Belfast, Maine*

ED. NOTE: Good idea. We'll use diagrams and the definitions of one QS figure each month. The first one is on page 60.



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With Meanderings from Stan

Who said we
thankful in

oughta be
November?

Arise, fellow turkeys, wherever you are, and give thanks from the bottom of your wattles (along with all that gobble-degook) for all the glorious *plusses* that surround us in the square dance activity. November is a good time to rejoice, and if you'll permit me, I'm going to unabashedly enumerate some of the *injoys* (as one caller used to say) that have given me a healthy shot of exhilaration lately.

Besides, right now I'm working on a speech that I have to present in less than a month before a forum club of twenty very astute members (How in the world did you qualify for that group?— Co-ed.) and my subject is going to be "The Best Time Is Now, The Best Place Is Here." Research on the subject has given me a positive outlook that really puts a jig in my gait, ginger in my jog, and a *yip* in my yack.

Recent events have given us good reason for happy *smile-age* here at ASD. It was a great (and relaxing) summer. You've already read about that. Fall is starting out in a productive and colorful way. There's a flight boon a-brewing that's worth literally thousands of bucks to me, which I'll describe shortly. Most of you know I fly to several destinations coast-to-coast every single week and the flight fares were going *sky-high* until this new wrinkle developed for me. (You fly so much I've noticed feathers starting to sprout on the back of your neck.— Co-ed.)

That's only the beginning. Callerlab has *opened a door* for us national square dance publishers. Members are now aware that they

may obtain credit to the tune of a buck a head for "selling" our magazine to friends, and Callerlab gets another four bits a head for promoting the idea. Subscriptions are flowing in from this and other sources. Harvest time. We're *harvesting* a new *crop*. Here's hoping the bins will bulge with the bumper clump o' clubbers, and everyone will get *reimbursed*.

There's more to *gobble* about. Take a *gander* at the S/D picture. Things look *ducky* for my '83 sked, Ned, in spite of some *down* areas. I'm excited about these particular events:

- **The Prairie Conclave in Lincoln, Nebraska** this month. Cathie and I have a duo date to do it. Lots of leadership idea sharing will ensue. Love these events.
- Two solid weeks (15 dances) in **Florida** both in early January and again in early February.
- Our "sold out" **Caribbean** cruise (60 dancers) in mid-January. High seas, here we come! (I didn't know you could reach high C— Co-ed.)
- Other tours, filling up nicely to places all over the globe. (Ask us for a list.)
- Callerlab Convention in **Philadelphia** in March. Gotta go early 'cause I'm back on the Board. (Aren't you chairman of the *bored*?— Co-ed.)
- New England Convention in **Vermont** in late April. We'll also visit our cottage hideaway just over the "drink" into N.Y. state.
- **LEGACY** Conclave in mid-May in **St. Louis**.
- A chance to finally do a callers clinic for the very respected **Southern**

California Callers Association later in May.

- A new festival in **Allentown, PA** in early June.

- **Vacation time** again in New York state, another round of **Caller Colleges**, and our long-awaited **Scandinavian** tour with dancers.

- Scattered throughout any year there are a hundred subscription dances for the magazine, plus half a hundred regular dances— all choice locations, some new, some old, to yack about in upcoming months. That'll keep the old adrenalin flowing. And the presses rolling.

I wonder if it was Cal Golden (see ASD, last month, cover and center pages) who said, "You need to be independently wealthy or a little bit crazy to be a full-time traveling caller." Well, I'm not rich, so you know where that leaves me. Thank goodness, being a little crazy helps me from going insane. (That's another quote.)

Whether one is rich or insane or somewhere in between, a good measure of shrewdness when it comes to booking flights pays off. Here come the *boon* thing I spoke of earlier. But first, did you know that a shrewd person is a *snolligoster*? (Thanks to Arlene Koser of Milwaukee for that good word.) It may not be in your dictionary, but it's a good word to shrewdly let slip when conversation reaches a lull at a houseparty. (You're as shrewd as the pullet that tried to crash a party at Colonel Sander's southern mansion.— Co-ed.)

Lots of words (*bon mots*) add color to our vocabulary, but speech is hardly static. Expressions come and go. Meanings change.

Turkey was once a very respectable bird. Ben Franklin wanted to make it our national emblem, rather than the eagle. Now a turkey is something less than a first class citizen, except for the bird we chase, then baste and taste this time of year. Hoedowns in California are vastly different than hoedowns in the east and midwest. And so it goes.

Oops, off on a tangent again. I started out to emote over the boon we're presently encountering in this flying-calling game. Back to it.

Funny thing happened at the office of

my travel agent about 18 months ago. "You fly so often," he observed, "you ought to save a bundle with this Liberty Fare deal offered by U.S. Air (formerly Allegheny). In fact," he whispered, "how does a 50 to 70% saving sound to you?"

"You're kidding! 50 to 70% saving?" I was so excited and astounded I kept repeating his words and just about reiterated all over his desk! "Great! Book me on the next plane out."

So, here it is, less than two years later, and almost a dozen Liberty Fares later. He was right. I've saved a bundle. Thousands of dollars, actually. Liberty Fare now gives the frequent traveler unlimited flights to the 130-odd cities that the airline flies for a full month period for about \$450. I can easily pay the ticket price after the first four calling dates; then Old Burdick rides *free as a bird* for the next 26 days, including all over the midwest, anywhere in the east, the midsouth, New Orleans, Florida, Texas and north to Minneapolis.

Don't tell the officials of US Air, folks, but this is the best boon for an itinerant caller since 45's replaced 78's and since Clinton sliced out a piece of the amplifier market pie.

There are a few restrictions, however. Here's where the shrewdness comes in. You must start each trip before 2 p.m. No problem— I've got to get to my destination by soon after that hour. You must not have more than a four-hour layover on the way to your final destination. No problem. You must only stop overnight once in any US Air city. No problem. I could call in 30 different cities in any one month.

Final stipulation— this could be the toughest one but lady luck is with me. The rules say, "Leave from any one city but return to another." Fortunately there are ten nearby cities (averaging 1½ hour drives from home) that I can choose, as follows; Cleveland, Detroit, Pittsburgh (the big ones), or Akron, Toledo, Erie, Flint (the medium-sized ones) or Galion, Mansfield and Youngstown (the little ones). Judicious juggling of schedules, and help from my agent, makes this no problem also.

In the course of a month of air-hopping, I do some very funny things, such as going to New Orleans to call

one, then heading back through Pittsburgh, and south again to call one in Florida the next day. There is no direct N.O. to Fla. flight, and Pittsburgh is home base for US Air, just as Delta goes through Atlanta before it goes "anywhere" else. Listen, I don't complain about funny air routes when I can fly for 26 days *free*. (When you see penguins outside the airplane window, you'd better complain— Co-ed.) Because of another shrewd deal, I get rental cars for half-price (from \$10. to \$15.) in most locations. Golly, Molly. Things aren't really so bad on the road! (Baste that one in your Bunsen burner, Bernard.)

Again, let me reiterate. (You already reiterated on the last page.— Co-ed.) I never get tired of the travel circuit. The surprises. The scenery. The dances. The wonder and the wanderlust. I love it all— from Kankakee, Illinois to Key West, Florida; from Coos Bay, Oregon to Goose Bay, Labrador; from Moose Jaw, Saskatchewan, to Booth Bay, Maine; from Young America, Minnesota, to Old Forge, New York; from Lone Tree, Arkansas to Lone Oak, Texas; from Truth or Consequences, New Mexico, to Cut and Shoot, Texas; and from Okeechobee, Florida to Okanagan, British Columbia — I've visited them all, or will.

Land o' goulash— space is running out and I've hardly hit the specifics of the past month. I'll hasten to it. (I've noticed you never say anything in five words when 50 will do, Stan.— Co-ed.)

Wilmington, North Carolina— Alcie and Howard Worthington had set up the second year ASD dance and our crowd was pushing twenty sets again. Caller Ralph and Mary Ann Kornegay (See Caller Lineup) provided lodging, speakers, shuttle service. Square Wheelers provided the setting. US Air provided (almost) free transportation, as you already guessed, especially if you're *snolli-goster-ish*.

Pekin, Illinois— In the *dog days* of the tail-end of summer, it is always a *Pekinese* of a treat to embark toward Senator Dirksen's *diggins* in central Illinois, and to do an ASD dance for the Circle Eights of that city. Opal was a *jewel* on rounds (Opal and Lewis Gugliemelli) and my most-hosts were Dean and Sharon Larimore. Here's the best part— I got to kiss

the Carnation Queen and Princess of that city's special festival, when they visited our dance. Eat your heart out, guys! (How much did they pay them to kiss you? Co-ed.)

Bucyrus, Ohio— The Buckaroos gave the little school gym a good Saturday night bounce in mid-September. Jerry Hadsel was the cuer. Nice easy drive for me. Home by midnight.

Anderson, South Carolina— Gordon Clark, owner of Clark's Corral, was my host this year. R-rangers for the Pacesetters were Doyle and Imogene McGaha. Stan Russell is the local caller. Bob Bearden cued. John Brookshire (area caller) dropped in. I'll be back. That's the only hall I know where they decided to *chute* it, in order to improve it, sound-ly!

Johnstown, Pennsylvania— Love those All American Swingers! Thanks, Rich Knavel (R-ranger); Idie and Jeff (R/D team); Nancy Coleman (nice news views), and Hewitt's beaut of a backdrop (again). That majestic Masonic Temple is ideal. As I left that "palace" to go out into the darkness and off to my motel, ten pretty girls lined up at the door to form a *gorgeous gauntlet* for affectionate *yellow-rocking*. Wow! Now I ask you— what more could a lonesome caller ask for on a chilly fall night? (If you think of anything, Stan, forget it! Co-ed.)

Wausau, Wisconsin— End of September a-comin. I'm still agog and a-go-go. Travel-happy. Going, Boeing, gone! Time to fly on a DC-9 (US Air, of course) to the twin cities, in the land of ten thousand lakes, jump in a (\$13.) rental car and charge eastward across dairy alley into the land flowing with milk and honey and cheese. (You *cheddar* mouthful, Stan— Co-ed.) Love that drive, although the color was duller this fall, except for a few blazing sumac bushes. Speaking of cows, there's an unanswered riddle that goes;

"If a rat'll tattle, and a chat'll prattle,
Will cattle rattle in a battle?"

(That'll do, Stan, or we'll *riddle* you!— Co-ed.) Back to business— caller Bob and Pauline Holup were my hosts for the ASD dance, held at that rustic little Homestead Inn. They're set to go "Swissing" again, with a little "Alp" from ASD.

Continued on Page 75

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The Basics of Square Dancing



by Bobbie Davis
Sunnyvale, California

Participation in the world of square dancing requires that you develop familiarity with a number of square dance "basics." Four essential basics in square dancing do not appear on any official list, but Fun, Friendliness, Consideration, and Contribution can mean the difference between real enjoyment and a trying experience.

The first basic to remember is that square dancing is Fun. Even working hard to master a new move can be fun. Smiles and enthusiasm are always in order and tend to be very contagious.

This leads naturally to the next basic— Friendliness. Square dancing is not only a great way to interact with old friends, it is also an excellent way to make new friends. The best way to master this basic is to remember that making others feel welcome and appreciated will make them welcome and appreciate you. Dance with as many people (and callers) as possible; always speak to visitors and invite them to dance. If you are the visitor, remember to join in rather than remaining aloof and waiting for someone to request your presence. Get acquainted in a square while the rest of the floor is getting organized.

Basic number three is Consideration. This is a multiple-part basic and a bit more complicated than the first two. The first thing to learn here is that eight people are necessary to make a square work. Always be willing to participate. Don't be afraid to dance with a stronger dancer; doing so will make it easier for you to get through a sequence successfully and very likely help you become a better dancer, thereby providing consideration for the other seven people with whom you dance at any given point. Even if you make a mistake, that is better than forcing three couples to miss a tip because you were reluctant to fill a square. Don't be too proud to dance with weaker dancers; we were all

"weaker" at some point and no one ever reaches the point where no mistakes are made and nothing more is to be learned.

The next facet of Consideration is a bit more subtle. Enthusiasm and exuberance are certainly appropriate as long as they are not overdone to the point of infringing upon another's right to more sedate enjoyment of the moment. The reverse is also true, of course, so compromise becomes a vital part of consideration. The basic rule is, "Never force your style on anyone else."

The next stage of Consideration is very personal. Diligent bathing and use of deodorant are essential in an activity that involves physical exertion by a number of people in close contact. Dental hygiene is also vital since odors such as garlic, onions and cigarettes are not necessarily pleasant to all. By the same token, you must remember that for some, strong perfumes and aftershaves can be just as distracting, and even irritating, as the more traditional "offensive odors."

The final phase of Consideration is also the first phase of Contribution, another multi-phase basic. Since square dancing is a "team sport," everyone must do his share in order for the square to succeed. This requires regular attendance at class and workshop, consistent dancing when in attendance (very few people learn to dance by watching others do it), and conscientious effort to learn all the moves taught the group. This will mean that you have given yourself a fair chance to keep your dancing skills up-to-date so that you can contribute your fair share toward a pleasant evening of dancing— for yourself as well as the others in your squares.

Just as a square cannot succeed without contribution from all its members, a club or workshop must have support from all its members. Support for your club involves more than just paying dues. Real support also means



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Mike Trombly

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contributing yourself to regular attendance at all club functions, service as club officers and on committees, doing the small chores that need to be done even though there is no glory in doing them, as well as supporting by things you *do not* do.

Do not let yourself be drawn into the debilitating practice of cliques. Cliques do a disservice to individuals by limiting their circle of acquaintance (and possible great friendships). They also undermine a club by destroying common goals and objectives. Each clique tends

to become absorbed with their own desires and let self-interest take precedence over club-interest.

Do not fall into the trap of habitual bickering and fault-finding. Honest criticism delivered in a forthright manner without vindictiveness can be helpful in solving club problems, but complaints without willingness to contribute to a solution simply intensify the problems.

The basic thing to remember is that square dancing can be Fun as long as all participants practice Friendliness, Consideration, and Contribution.

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Class-y Tips by Bob & Colleen Boswell Cumberland, Maryland

SUGGESTIONS: Print this and hand out to new class members early in the class period.

1. **Be punctual.** Arrive at the hall slightly ahead of time to be ready to go when the class session starts. The warm-up and review of the last lesson, which are conducted at the beginning of each session, are just as important as the rest of the lesson. You need this review in order to refresh your memory on what was covered in past weeks. In addition, some other class member may have to sit out the first part of the session if you are needed to fill a square.
2. **Leave your personal problems and worries outside the hall.** Forget them. This is sometimes hard to do, but try to push them out of your mind so you will have a clear head to think about and concentrate on what is being taught. We all have problems; this is natural, but you owe it to yourself to get away from them for awhile. Square dancing is one of the best ways to get this much needed and deserved relief.
3. **Be alert and listen.** The most experienced square dancer cannot do the call or follow instructions if he cannot hear. When you square up, cease all talking. Visit with friends and fellow class members before the session, during breaks and after the session is over— not in the square. One of the most difficult things beginner dancers must learn is to listen.
4. **Do not take offence when an angel (helper) maneuvers you into proper position if you are out of place.** This is what angels are there for— to point to where you belong and tell you in low tones which direction to face, as this is how they are instructed to handle "lost" class members.
5. **Be patient with the angels if they get ahead of the instructions.** Their knowledge and experience causes them to automatically react to the call. In a few months, you too will automatically react. Usually the instructor sees this when it happens and will take corrective measures.
6. **Do not allow yourself to become overly frustrated.** A certain amount of frustration should be expected, but don't let it get the best of you. If you find you have reached a point where the frustration and confusion are overwhelming, sit out the next tip and relax.
7. **Do not be afraid to ask for individual help.** Your instructor and a square of angels will be more than glad to give you additional help before or after class, and during breaks.
8. **Tape record all class sessions, if possible.** Try to get a group together during the week between classes to practice to the tape. Practice doesn't necessarily make perfect, but it sure helps. Include an experienced couple in your practice group. If you can't get a group, listen to the tape often and "walk through" the moves in your mind.
9. **If one half of your couple cannot attend class but the other can, by all means do so.** Someone, perhaps an angel will dance with you and only one member will fall behind. The fewer number of people who require catch-up work, the more smoothly the class will progress. If both members have to miss, try to borrow a tape or sit in with a practice group that week.
10. **Develop good dancing habits and smooth styling during classes.** What you develop here will remain with you throughout your square dancing career. Listen closely to the instructor when he explains smooth execution and styling. He will repeat this frequently.
11. **Follow the Ten Commandments of Square Dancing.** When you do, you won't go wrong.
12. **Smile, have fun and enjoy dancing.** That's what it's all about!



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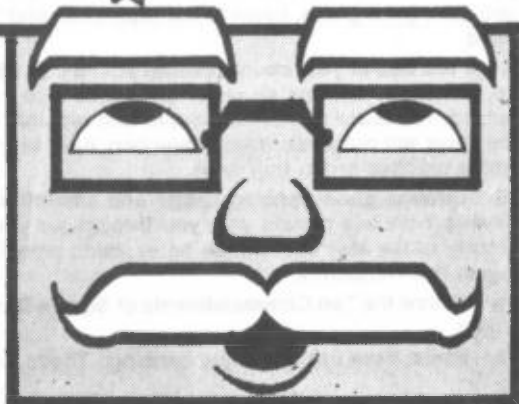
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A LINK TO THE PAST

Everyone receives pleasure in watching a room full of round dancers gracefully waltzing around the circle. Whether they are gliding to the easy level "Tips Of My Fingers" (Palmquist), or the more intricate "Waltz Tramonte" (Brittain), there is no doubt that to view the waltz is to view lovely and dignified dancing. In this day and age, it is difficult to believe that less than two hundred years ago the waltz was considered sinful and vulgar by polite society! Since time began, peasant dancing was hand to hand or arms around waists as they danced in lines, chains and rings. Enter the waltz (originally called "Walzer" from the German word "walzen" meaning "to turn"), with two dancers not only in each other's arms, but face to face and held close! It was the greatest change in dance form and dance manners that has happened in our history. The fact that they all rotated endlessly and rapidly added a hypnotic charm but most captivating and important of all was the rhythm. Waltz timing is the work rhythm of a swing: strong, weak, weak, or more accurately, very strong, weak, medium. Many working actions can be done to it but mainly anything that requires a good wallop on the first beat and then a recovery period such as hammering or digging up a road. You can swing a pick splendidly to a waltz.

By the time the waltz appeared the world was ready for a new dance form and rhythm that suited the new condi-

tions of life. By 1815 the whole of western Europe was in love with the waltz and it was an overwhelming success.

Waltzing whirls on into the present and is still a universal favorite. The waltz is here to stay. It will surely be done far into the future! How fascinating and interesting for us to have this dance as a link with the past. It has been handed down for generations for round dancers to enjoy. Today we execute the beautiful rhythm and movement our forebears enjoyed; however, most of our rounds use a slower tempo which is 30 to 35 RPM compared to the original 60+ RPM.

The reaction to the waltz in 1982 is just the opposite of when it was first performed. Instead of considering it shocking and scandalous behavior, onlookers and dancers, too, are filled with a sense of beauty, dignity and grace.

Round dance waltzing at an intermediate level includes mastering such figures as *whisk*, *wing*, *spin turn*, *telemark*, *fallaway*, *chasse*, *impetus*, and *drag hesitation*.

"Lollipops And Roses" (Roper Records #275-B) is an intermediate level round dance written by The Wolcotts especially for the workshop clinic at the Detroit National Convention. In it are many figures for practice sessions in developing intermediate level waltzing, combining ballroom steps with well-known round dance terminology.

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- ESP110 BABY MAKES HER BLUE JEANS TALK by Elmer
- ★★★ ESP108 THE MAN WITH THE GOLDEN THUMB by Elmer
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Solo Steps



Solo dances have been popular with square dance groups for many years, rising to new heights of popularity during the last seven. Solo dances, dances done without partners, are sometimes called line dances. Contra dances are sometimes called line dances. To avoid confusion, we'll call these dances done alone, *solo dances*. Besides, some are not done in lines but in circles.

Over the years we have published ways to write rounds and ways to write and record square dances. It is only fair that we print tips for those contemplating putting steps for a solo dance to some tune that is haunting them.

Solo dances should be simple enough so that a majority of dancers can dance it easily, but might easily have a step or twist that makes it unique and just slightly challenging.

Music should be catchy and fun, also with appeal to a majority of dancers. Write your dance to a record that is available and easy to obtain. You'll defeat your purpose if you have the only record in existence.

Choose music with constant 16, 32 or 64-beat phrasing for an easy dance if you plan to repeat one sequence. "Tags" in the middle of the routine make it more difficult to learn and remember. Know how many beats of music each step you plan will take. Count the repetitions of your sequence so you may include that information in the instructions.

Are there cues in your music that dancers can listen for? These, too, help

for ease in moving through a sequence. The music will cue the steps for the dancer.

Steps should flow easily from one to another. Be sure to document in your instructions the body directions on floor: left, right, forward, backward, diagonal, circle, pivot, roll.

Any solo dance should be *fun*! "Amos Moses" is ridiculously easy but notice how many dancers are on the floor for it.

Write down your routine and have it ready for distribution after you try it on several groups of dancers. Use sensible terminology and write down each step for each beat of music. If you have copies of instructions, the routine will not be remembered incorrectly. And it is indisputably *your* dance!

Here is the information for your cue sheet:

Title of Dance

Record Name, Artist, Label, Number

Formation: line, circle

Choreographer: (Your name)

Starting foot: left, right

Intro: number of beats to wait before beginning.

Dance: number of beats, number of repetitions of steps, directions for movements.

Sequence: order in which sections are danced, if you have more than one section (set of steps)

Ending: state how many time dance is repeated and exactly where dance ends, if ending is not a separate action.

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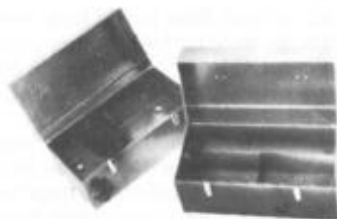
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THE NATIONAL FOLK DANCE



Pictured above is the new logo of the National Folk Dance Committee. Vice chairmen, George and Ann Holser, wrote that coverage on square dancing has increased, now that square dancers have the "clout" of representing the national folk dance. The Holsers believe that Public Law 97-188 (the law passed June 1, 1982, by joint resolution of the Senate and the House of Representatives) will assist clubs in obtaining school

facilities more easily and at more reasonable rates. If HR 6912 (introduced by Congressman Mineta for himself and Mr. Panetta on August 2, to take effect on January 1, 1984, making the square dance the national folk dance of the U.S.) does not pass the 97th Congress before it adjourns, a new bill will be presented in the 98th to make the designation permanent.

Allen Finkenaar sent the following letters for readers' information. Many had wondered why the designation of the National Folk Dance was limited in time.

A number of square dancers have asked why the square dance bill was limited by amendment to expire at the end of 1983.

A representative in the office of Rep. Robt. Garcia, who was responsible for the amendment said that on another type of bill no amendment would have

Continued on Page 89

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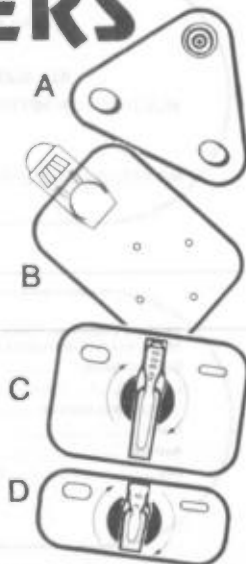
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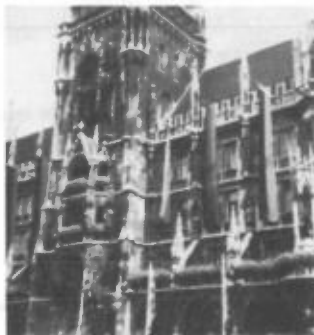
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Wheelers and Dealers from St. Charles, Mo. and 40 of its members under the leadership of club caller Michael Corns, and Linda McKinzie boarded a plane in St. Louis for a two-week tour of Europe.

They arrived in Amsterdam, Holland, some 14 hours later, where we boarded a private motor coach for the rest of the journey. A ride through the beautiful Rhine Valley brought them to their destination, Zweibrücken, Germany. There they were met by their sister club, the Wheelers & Dealers of Zweibrücken. After a pot-luck dinner and an evening of dancing, they spent the night in square dancers' homes.

The following morning they motored through the lovely Black Forest area into Switzerland's breathtaking Alps.

The following day took them into the Alpine region of Austria, where we spent the night in lovely Innsbruck. After a short drive through the Bavarian Alps and into Germany we met our host clubs, The Roadrunners and The Munich Dip-n-Divers. The next two days we explored the beautiful city and shops. Onward to Heidelberg where the Swing Stars was the host club. There they were honored guests at the 25th Annual Summer Jamboree. The red carpet was rolled out and they had a marvelous two days

exploring castles and festivals.

At Kaiserslautern, Germany, there was a parting of the ways. Several boarded another bus for Paris, which cannot be described or even captured in pictures, it must be seen to be appreciated. The other part of the group stayed in Kaiserslautern in a lodge nestled in the forest, danced in beer gardens, and marched in parades.

Three days later the Paris group took a train to Hamburg where they were met by the Stintfang Club, whom they first danced with two years ago in St. Charles, Mo. The next morning they kissed and bid our friends "Auf Wiedersehen" as they headed out on the last leg of our journey, an overnight in Amsterdam, Holland.

On Friday we reluctantly boarded our plane for New York. A beautiful two weeks had just about come to an end. Old acquaintances were renewed and many new square dance friends were made.

Upon arrival in St. Louis, the Wheelers and Dealers were greeted at the airport with welcome home signs, confetti, kisses and hugs by those who were unable to make the trip with us.

Next year our leader, Mike Corns, and his group will be heading for England, Scotland and Wales.



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"Nancy and I congratulate you for your outstanding and dedicated volunteer service to your community and fellowman. Our Nation is enhanced because of caring people like you. With our heartfelt appreciation and best wishes, Ronald Reagan"

This letter was sent to a nominee for the National Volunteer Action Award this year. The nominee, Warren Perquam of Maple Plain, Minnesota, has already received the Good Neighbor Award from WCCO radio and a Certificate of Appreciation from the Minnesota S/D Association.

Warren and June have a full calling schedule and operate a square dance shop with a branch store in Japan, but they still find time to call weekly for the Perfect and Midnite Squares. Since 1973, each Monday evening during the summer, they call for handicapped people attending Camp Courage, 30 miles from their home.

The Perfect Squares, a wheelchair group, is a spin-off of the camp program and started in August, 1975. They have danced over 350 nights and performed over 178 exhibitions, attending seven



Minnesota and four national conventions.

The Midnite Squares, a blind group, was founded in 1978. This club has danced over 125 dances and performed 45 exhibitions, attended two state and one national convention.

Both groups are trying to raise \$21,000 in the next year so they may take a trip to Hawaii. They are scheduled to perform in Honolulu in October, 1983.

The Berquams were highschool sweethearts who became great-grandparents last July.

Warren and June have volunteered over 5000 hours and traveled over 43,000 miles in their ten years of service. They are people who believe in giving until it helps!



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Family Affair

Charles Krueger of Donnybrook, North Dakota, sent this picture of his family. Charles and his wife, Mary; his sons Leslie and David; David's wife, Chris, and his daughter, Michelle; Charles' daughter, Rosemary, and her husband, Lefty Schweyen, are all square dancers from the Beaus and Belles Club of Bowbells, the Circle and Swing Club of Kenmare, and the Happy-Go-Lucky Club of Newtown. Some have been dancing for six years, others for 2½ to three.

Although the Krueger family has enough square dancing members to form their own square, they have only once danced in a square with the family only. They believe in squaring up without selecting those they dance with. Charles says, "It is more fun to dance with everyone."

Since the picture was taken, Leslie has married, and the Kruegers hope his new wife will also become a square dancer.



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RHYME TIME



I AM WOMAN

by Ada Clausing
San Diego, California

Hello, male square dancer
Welcome to the square
I'm a female dancer
But, please, be aware
Though I may look young
And I may look frail
I know what I'm doing
I won't break the square!

I'm a DBD dancer
I've been taught by the best
I listen to the caller
And I don't anticipate
I know my position
And I dance to the beat
I enjoy square dancing
All facets of it!

If the caller is good
I enjoy his expertise
If he is a beginner
I help by being
Where I'm supposed to be
If the dancers are great
Dancing is sheer harmony
If some "greenies" are in
What a joy helping them through it!
So don't push me, don't pull me
And don't patronize me
For I am a woman
And also a square dancer!



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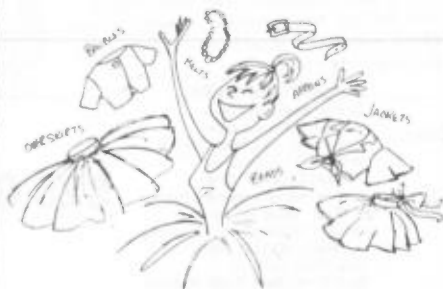
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**June 23,
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by Lou Younkin

WARNING: Excessive dancing can be dangerous to your health (Or, instead of playing Elmer's Tune, why not take some tours?)

It was the day after the National Convention in Detroit that Ray got the telephone call. "It's Elmer," said Myrtle. "There's something wrong with him." Ray hurried to his friends' house, where Myrtle met him at the door. "It happened like this," she said as she led Ray to her husband, who was lying on a couch and muttering square-dance calls. "Elmer insisted on dancing every possible minute in Detroit. During a 64-hour period, he danced 48 hours. Then we took off for home and we stopped in Toledo to get something to eat. When the waitress asked us if we were through, Elmer thought she said swing through and he grabbed her by the arm. That's when she hit him with a plateful of cheeseburgers."

"Oh," said Ray. "I was wondering about those yellow spots on his face." "Yes," replied Myrtle, "do you realize how hard it is to get Velveeta out of eyebrows?"

The bad news came the next day. "Oh, Ray, it was terrible," Myrtle sobbed into the phone. "I took Elmer to the doctor and the doctor said he had simply danced too much, that he was a little out of touch with reality because of all the dancing he'd done. Then, while we were waiting for the elevator, a couple of

youngsters were standing there talking about going swimming. One of them said he couldn't wait to dive in. That's when Elmer went down the elevator shaft!"

A couple of things should be pointed out here. One, what happened to Elmer wasn't Detroit's fault. It was his fault. Two, this story isn't anywhere close to being true.

But just to be sure, to make certain that nobody tries to play Elmer's tune during the 32nd National Square Dance Convention® in Louisville June 23-25 next year, some diversions have been planned for those who don't want to dance 48 hours in a 64-hour period. Instead of diversions, let's call them tours. The tours begin Monday, June 20, and run through the last day of the convention, Saturday, June 25.

There are city tours, cruises on the Belle of Louisville (including dancing on the evening cruises), a trip to Shelbyville that includes a meal at the restaurant run by Claudia Sanders, widow of Colonel Sanders of Kentucky Fried Chicken fame, and a trip to Mammoth Cave, where the constant 55-degree temperature might feel pretty good come next June.

You can also go to Lexington, a trip that includes the Kentucky Horse Park, to Bardstown, where during a fit of sobriety Stephen Foster wrote "My Old Kentucky Home," and a night at Derby Dinner Playhouse, which includes a meal and a Broadway show.

Churchill Downs, home of the Kentucky Derby, will be host to square dancers three afternoons. And you don't have to worry about the weather. You'll be in the enclosed, air-conditioned Skye Terrace, also known as Millionaires' Row, and you can pay your \$14-a-person tab by making one wise wager; or ... And there's a trip to nearby Fort Knox, where you can see where all that gold is stored (sorry, no free samples) and Hodgenville to see the log cabin where Abraham Lincoln was born. There will also be Kentucky Burgoo luncheons at Farmington, a Louisville home designed by Thomas Jefferson and visited by Abraham Lincoln. If you don't know what Kentucky Burgoo is, you're lucky; you still have

Continued on Page 85

HEM-LINE

by Bev Warner

BADGE PURSE

Are you one of those dancers who have more badges than you know what to do with? Rather than having them weigh your dresses down, ruining your lacy creations, or collect dust in the drawer, I have found just the solution for displaying those ever accumulating badges.

Marjorie Cole of the Wildwood Whirlers, West Branch, Michigan walked into a dance with this lovely badge bag over her arm and it caught my eye. Here are her directions.

Materials needed: 1/2 yd. quilted cotton, denim or medium weight upholstery fabric. 1/2 yd. medium weight plastic. Bias binding (matching or contrasting).

Step one: Using these measurements, make a paper pattern.

Step two: Place pattern crosswise on fold of material. Cut one each of fabric



and plastic, making fabric pattern slightly smaller.

Step three: Pin badges on fabric (if badges come loose they will fall into the plastic and will not get lost). Add a monogram if desired.

Step four: Sew side seams of fabric. Sew side seams of plastic, insert fabric inside of plastic pouch, bend 8" armhole edges, then using 1/2" seam, sew bias binding around fabric and plastic edges, then enjoy.

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Encore

by Mef Merrell

Highlights from Past Issues of this Magazine

25 YEARS AGO— November, 1957

Square thru and *left square thru* basics are introduced, with strict words of warning to be certain that dancers understand exactly what direction they will be facing at the end of each movement. The terms *half* and *three-quarter square thru* are used to describe the partial figures. Credit for *square thru* is given to Bill Hansen and for *left square thru* to Bill Castner. Both figures were introduced in the spring of this year.

From *Social Dancing in America*, Rod LaFarge discusses the gold rush era and dancing in the mining camps. "Life was of course very primitive, but they did enjoy some social recreation, usually in the saloons that promptly sprung up...It is customary for the fiddler to take the responsibility of keeping the dancers all right. He goes through the dance orally, and at the proper intervals his voice is heard above the music, shouting loudly, 'Ladies chain,' 'Set to your partner,' and other dancing school words of command ...It was a strange sight to see a party of long-bearded men in heavy boots and flannel shirts, going through all the figures of the dance with so much spirit and often with a great deal of grace, hearty enjoyment depicted in their dried-up, sunburned faces, and revolvers and bowie knives glancing in their belts...The absence of ladies was easily overcome — every gentleman who had a patch on a certain part of his inexpressables was considered a lady for the time being."

It was the year for the Asian flu. Two writers mention being struck down by the bug.

10 YEARS AGO— November 1972

Need a tangible expression of thanks for the angels who did so much to help

the beginners this fall? A special Archangel certificate, complete with poem and appropriate symbols was developed by and is available from the *New England Caller*.

Wedding, reception and square dancing— all took place 250 feet underground in a cave on Diamond Cavern Campground in Kentucky. Dorothy Simonton and Bill Harris, who had met at a square dance three months before, were wed before 300 square dancer guests. Members of the wedding party, including the minister, were all square dancers.

From "Dancing Tips," the Bausches draw this simile: "Square dancing to us is like a garden. Some say it's too much work, but we don't think so. It's true you have to take care of every single flower and plant if you want a nice garden. The same goes for dealing with square dancers; you have to listen to and help each individual in any way you can, for the results are worth the effort."

80 dancers, 11 callers and three round dance instructors renewed old friendships at the Overseas Dancers Reunion at Pocono Pines, Pa. in August. 23 overseas areas and 16 states were represented.

From the editorial: "Square Dance Week is over, beginners classes are in full swing, the holidays approach again. Our new recruits are having a ball in class; what will you do to insure their continued enjoyment after graduation? Become friends now, share their fun in learning, take each new step gradually. Let's not push so hard that we turn a delightful dance into a pressured performance."

Continued on Page 87

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FEEDBACK

We are going to present an unusual format for "Feedback" this month. Several letters have been received which are too lengthy to reprint in entirety. However, the viewpoints are worth sharing. We will endeavor to condense the basic thought of the letter and reprint several quotes from each.

Bill Boylan of Lake Mary, Florida, writes that he almost dropped out of square dancing because leaders and callers were "force feeding an attitude of solemn, non-spontaneous, boring type of square dance." "Most callers use records...that have very little music, only the basic beat. They keep music and voice at such a low volume that it is very difficult to hear if there is any noise." He adds that dancers criticize any kind of spontaneous expressions of delight, but that he found several dances in Florida where spontaneous "yelps and yahoos added to the spirit of the evening." If the attitude of suppressing spontaneity continues to grow, he and his wife will drop out, and the drop out rate will continue to climb.

Gerry Palo of Ypsilanti, Michigan, expressed a wish for more A-1 dancing at the National Convention, and complimented the dancing this year at Detroit. "Since I wanted to take advantage of every available hour of A-1 dancing, I was unable to attend any of the morning seminars, which were also held from 9-11. A-1 seems to be the orphan of higher level square dancing. Callers don't like to call it and tend to salt their A-1 tips with A-2 calls...For those not yet strong enough to dance the full advanced list, it would be helpful if next time more A-1 hours could be scheduled, or at least distributed over a more convenient range of times."

Percy Dean writes from Boynton Beach, Florida, of an experience that we hope is rare in square dancing. The Deans learned to dance with Caller A:

"There was no fun to it, sarcasm, insults, new steps were taught. However if not digested and learned immediately, 'just forget it, circle left.' " The Deans discovered several other callers and dancers available within a few miles and went to another dance. "A whole new world of dancing and fun opened up...Caller B was a professional. Humor, patience, enjoyed his calling. Breakdown? So what, walk through it." They began dancing three nights, then four, then five, still going to their original class. Caller A invited the square and a half left of his original group to join "his" club. But when the Deans arrived at Caller A's club dance, they were "confronted and informed that they had been seen dancing at Caller B's dance...Caller A 'forbids us to participate' in Caller B's dances. Should we insist on continuing to dance elsewhere, we are not welcome in his club. If we did not abide by his orders, he would return our club fees and 'do not come back.' We were stunned!" Percy goes on to state that the zing of square dancing has been lost and agrees with our editorial comment that "People's feelings are important." His final statement is, "Callers, take note!"

Bill Gibson of Crestline, California, discussed Dancing BY Definition (APD). "More specifically, how much DBD do we intend to have the dancer learn? DBD has a different meaning for each caller...Some dancers do not care to experience their advanced calls from all possible positions...I don't think we should tell them they can't dance in the advanced levels if they don't master DBD...If dancers dancing once a week at advanced dancing levels cannot handle DBD we should not force them to do so. In a sense we are discriminating against these dancers if we hold a staunch Callerlab position with regard to Advanced dancing levels..." Callers should show dancers a good time and keep the floor moving. Bill cites the callers who break down sets during star tips by throwing DBD calls at the dancers and maintains that not all dancers can handle it. His final question is, "When calling star tips, why not show the dancer how much he knows by getting him through the call, instead of showing him what you know by breaking the sets

down?"

ED. NOTE: Star tips are an announced special tip at a higher level than the remainder of the evening.

Lonnie Parks, a "16-year female dancer" from Detroit, extends thanks to Wry Wheatley in Gallup New Mexico: "I am so thankful that someone is finally looking for a way to help the less fortunate square dancer who loves square dancing but doesn't have a partner. I like your idea. I also have a scarf I made and use it every time I dance the man's position, and I try to get other women to use something for identification. Maybe the dancers won't complain so much about two same sex dancing if they do this. My scarf fits easily in purse or pocket and

anyone can make one from scraps of material, an old dress or shirt. Make a scarf...



badge
holder

3 1/2" wide

Buy a badge holder from any square dance store and sew it in the middle of the scarf. To wear, drape scarf over left shoulder so caller and dancers can see it. That way everyone can keep on dancing, that's what it's all about anyway. It's fun to dance the opposite sex part when you know how and you can learn how.

STRAIGHT TALK

by Carl Brandt
Fort Wayne, Indiana

An article in *Grit* newspaper, June 27, 1982, claimed that barometer changes affect learning habits. Some years ago at a meeting, I brought this subject up for discussion. I thought there were times when my clubs and classes were all flub-dubbing more than usual and I wanted to learn if others in our organization had similar experiences. After I spoke, someone asked if I was selling barometers. This brought out quite a laugh but no decisions.

With this *Grit* issue, I am more convinced that there is something to the barometer theory. Arden Clapero, a junior high school teacher, claims the weather causes students to talk and squirm rather than read or write.

He has been studying the result of barometric pressure on his classes for seven years. He is of the opinion students tend to be hyperactive when

barometric pressure rises. When the barometer slides down, students would rather yawn than learn. A steady barometer means the best time to teach and the best time for students to learn.

Mr. Clapero has been teaching for 18 years. He is one of the most highly respected science teachers in the region and was named teacher-of-the-year in his school district.

Clapero said the reason for sluggishness when barometric pressure is low, the time usually associated with cloudy skies, is because that's when people and animals have more difficulty inhaling and exhaling. "Oxygen can't get into the blood stream easily," he said. He added that all parts of the body are affected by oxygen, but the brain is affected the most. When the barometric pressure is rising sharply, Clapero said, he find students are getting so much oxygen they become overstimulated. He also said many of his colleagues observe the same patterns.

My own physiotherapist said, "When the barometer is low, it is an equivalent to carrying a 30-pound weight all day." No wonder our dancers are slow at times.

When to push and when to ease up has been one of my weak spots. I'm looking forward to satisfying more of the floor from now on.

Would you all join me in trying this theory out? We may have something here.

FACING THE L.O.D.

BUD & IRENE HORNSTEIN

Bud and Irene met at a roller skating rink in St. Louis County, Missouri and were married in 1946, after Bud served a hitch in the army in the South Pacific.

In 1953 Bud had an opportunity to transfer to Missoula, Montana, with the painting company he worked for in St. Louis. The Hornsteins fell in love with the beautiful northwest, where they built their home and raised two sons and a daughter and, so far, four grandchildren. Bud and Irene started in the square and round dance program in 1965. Typically, a friend took them to beginner lessons with Ray and Afton Granger, where both square and round dance basics were taught before graduation. Bud and Irene started teaching round dancing in 1972 and have stayed quite busy since.

They teach intermediate, square dance level, and beginner basics, and cue for a square dance club weekly in the fall, winter and spring months. They are resident instructors at the Grangers'



Square & Round Dance Center, Lolo, Montana. Bud and Irene have worked at numerous festivals and round dance weekends in Montana, Idaho, Washington, British Columbia and Alberta, Canada. They stay close to home because Monday morning it is back to their painting business, where Irene is full-time secretary and Bud is in charge of estimating and production.

Bud and Irene both teach and cue and they agree there is nothing more rewarding than finishing a session where both partners have participated and have done the best job they know how to do.

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DANDY IDEA

BIG BUFFER

You've all heard of Big Brothers, an organization which looks after and has fun with the "little guy." Well, the dancers in Birmingham, Alabama, are promoting a program called Big Buffer, which is not just a tongue-tied version of the former.

The dictionary has the word *buffer* defined twice: first, as something that absorbs and softens the shock of a blow, (They want to see the shock softened for new dancers, fresh from class, who can't dance at most club level); second, as something for polishing, (They want to see the buffers polish the new dancers and let them shine).

The guidelines for becoming a Big Buffer are: 1. Adopt a new dancer; 2. For one year; 3. Call the new dancer twice a month, just for fellowship or information; 4. Take the new dancer with you to



a dance once a month.

One club, the Frontier Twirlers, is at the moment acting as the "adoption agency." Available are adoption certificates and Big Buffer butterfly badges, as pictured here. The butterfly was chosen because it was once an ugly caterpillar wrapped in a cocoon. In the same essence, a brand new dancer may spread his wings and become an experienced dancer. Big Buffers help "release and recycle" the new dancers from their cocoons and make them beautiful butterflies.

Barbara Johnson, correspondent from the Frontier Twirlers, says that the wearing of the Big Buffer badge promotes questions, which in turn, promote the program. They hope to involve many clubs in the program and would like to see the program become nationwide. Anyone wishing further information may write to Barbara at 216 Kent Lane, Homewood AL 35209.



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TAYMOUTH TWIRLERS

When the Taymouth Township Twirlers of Michigan formed their square dance club, they were already heritage-minded. Living in Chippewa Indian country, they had a ready-made theme for a banner and badge.

Pauline Kime, who had been instrumental in researching Taymouth's history, hand-painted the banner on suede with Tri-chem paint. When this beautiful banner is displayed at special dances and festivals, it draws a crowd and many "Oohs" and "Ahs."

One tradition with the club is a country dance with appropriate calls and dress. The last such evening was made complete with a rain dance performed by a dancer in Indian garb. There were Indian dances for fun, as well as the old traditional square dances.

A highlight of country night was Indian fry bread cooked right at the dance, served hot with butter and honey, by a true Indian wife, Carol Wheaton.

These dances are times to be remembered, treasured and recorded.

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Dancing Tips

by Harold & Lill Bausch

Can you *tea cup chain*? *Relay the deuce*? Do you know dancers who can't? What is your attitude toward them? Today is a good time to check attitudes. Do you realize your attitude is so important in determining if you have a good time or not?

It really doesn't matter much what level we dance, we can have fun at all levels if our attitude is right. If we enjoy people, we will enjoy square dancing at any level. Of course we don't want the caller calling the same things all night long. Anyone can tire of *ladies chains*, *California twirls* and *dive thrus*, but please don't get impatient with one another. Each dancer and each caller needs time and experience to progress. If you happen to get into a dance where the dancers and the caller are still learning to add to their repertoire, remember you had the time to do the same, or you wouldn't be dancing today.

You may hear someone say, "I'm a 'A' level dancer," or "I'm a challenge caller." Fine, but first you are a square dancer, or first you are a caller, and let us hope your attitude is positive toward all dancers and all callers. One thing you may not have thought of: You must progress through the levels of dancing to become an "A" level or challenge level dancer, but many of today's challenge callers started at that level of calling, or possibly even failed as a mainstream caller, but could do challenge. You see, the mainstream caller must have good timing, good voice, good rapport with the dancers. The challenge caller is involved with dancers who have already been taught. He doesn't teach attitudes, handholds, timing, and personal relations; he doesn't do singing calls as mainstream callers do. He may not succeed in mainstream calling, but could do well with the more involved figures and

movements, and so be a success as a challenge caller. In fact I have met callers who say, "I have never called mainstream, I am a challenge caller." I have no argument with that, but I sure would not recommend him to work with dancers who have not danced at least five or six years. It takes that long for many dancers to realize that square dancing is a social activity, not an exercise program.

We Americans are so impressed with the largest home, the fastest car, the largest crowd. We forget square dancing started out with a square here and a square there. A dance with five or six squares was a big affair. We need bigger crowds today to pay the hall rent and the caller. But yet we can still enjoy the smaller crowds, if we become involved with one another. Enjoy one another, share the fun.

Most every caller can remember calling big dances and small dances, and sometimes is surprised to think back and remember some of the smaller dances as being more fun than some of the big ones. The difference is the attitude of the dancers at the dances. Some times you come away from a dance with the feeling that everyone there was just one big happy family. Yet sometimes you come away with the feeling that everyone there was trying to impress everyone else.

We all know dancers who can dance most any level, and have a good time. We know callers who can call for three squares or 300 and show enthusiasm at both. Have you seen callers act like they are too good for this small crowd? Or dancers act like they really don't enjoy this "level" of dance? If so, don't let it spread to you, just have a good time, enjoy the dance, and tomorrow you can enjoy another dance, a different level, a different caller, a different crowd. You can enjoy all of them if you have the right attitude. Don't let anyone spoil your good time. You owe it to yourself to enjoy life.



Calling Tips

by Gene Trimmer

Charles F. Kettering said "The world hates change, yet it is the only thing that has brought progress." A study of books written by and for square dancers dating back several years reveals the same fears we hear today. "Too much new stuff to learn," "Round dancing is ruining the activity," "The list of calls is too long," and so on. Yes, the world hates change and yet it is one of the most vital ingredients to the formula of progress.

Strange, however, is the awakening through study of history in square dancing to see how little some things really change. We begin to see how many of our present calls were derived from variations of older calls. The *grand square*, for instance, is probably the offspring of the old call, *first four forward, sides divide*. *Trade by* has, as its parent, something called *barge thru*, which was also closely associated with *square the barge*.

It was while studying the history of square dancing that I came across a section in an old book which gave "Suggestions For Callers" as its chapter title. Some things really do not change in their basic sense. The duties involved with the science of calling fall within that category as noted in the book. I quote from the above mentioned section of the book.

"A study of the dancers' reactions to the different changes should enable the caller to sense their likes and dislikes and thus conduct the dance so that it will appeal to the majority of those attending." In today's talks on calling we call this "judgment."

I again quote, "To perform successfully the duties of his position, a caller must possess an intimate knowledge of music and dance construction, as well as a sense of rhythm. He must syn-

chronize his calls both to the accompanying music and to the movements of the dancers. To accomplish this the call must always be given slightly in advance of the movement it is to describe, and it must be timed so that the dancers will be executing the movement in accordance with the cadence of the music. He must describe briefly and clearly all changes with which the attending dancers are not familiar, or if he deems it necessary, he may call upon one set to demonstrate the quadrille by walking slowly through the figures to his commands while the others observe.

"Important among his duties are the construction of new changes and variation in old ones. This phase of calling should never be held lightly, for it lends variety, thereby preventing the dances from becoming boring repetitions of the same quadrilles week after week. It has been found also that most groups enjoy trying out new dances and when called upon for suggestions they respond with practical ideas and constructive criticism." Timing, phrasing, walk thru and variety— all still critically important in today's activity.

The next quote is of the last paragraph in the chapter and is listed under the subheading of "Laying Out The Program." "The dance following an intermission should be one of the round variety, for it has been found that it is a slow and difficult task to reassemble the persons necessary to set up a square dance from the various parts of the building to which they have wandered during the rest period." This seems to indicate that all forms of the dance have a place in the total picture and contribute to the overall enjoyment of the fellowship we experience. The key lies under the heading of judgment on the part of both callers and leaders in the activity and that must have been working for our benefit in the past for it just seems to get better.





by Bob Howell

easy level

Hayes Herschler of St. Augustine, Florida, wrote this solo routine which he calls...

HAYES' CONGA

FORMATION: Solo, no partners.

MUSIC: Hayes uses Wagon Wheel #100 "Bossa Nova Patter #1," slowed slightly. Any 4/4 or 2/4 instrumental with a Caribbean flavor and a 64-beat progression may be used.

ROUTINE: Start left foot and do 4 conga steps, turning $\frac{1}{4}$ left-face on the 4th step. The first conga step is left, right, left, turn slightly to right, extend right foot and both hands and arms forward and down toward the floor, at the same time throwing shoulders slightly backwards. At the completion of the 4th conga step, move backwards three steps (left, right, left), point right foot down and forward and both hands and arms forward and upward, saying "Heh." Rock right, left, right, left. Move forward three steps (right, left, right), point left foot down and forward and both hands and arms forward and upward, saying "Heh." Rock left, right, left, right. This completes the routine. The dance progresses in a square— four times through and the dancers are where they started. Toward the end of the music, form a long conga line with hands on hips of dancer in front and finish out the music with just the conga step.

Gus Guscott of Cleveland, Ohio, share this original trio routine with me:

HAPPY WANDERER TRIO

FORMATION: Three persons facing three persons in a large circle. One trio facing CW and the other CCW.

MUSIC: "Happy Wanderer," Grenn

ROUTINE:

Intro: — — — — — Circle left
 — — — — — Circle right to lines of three
 — — — — — Forward and back
 — — — — — Right end persons do-sa-do
 — — — — — Left end persons do-sa-do
 — — — — — Centers right hand star the inside two
 — — — — — Centers left hand star the inside two to lines of three
 — — — — — Pass thru and bow to new three's
 — — — — — Circle left.



Here is still another variation of "pass the left hand lady under," but the gents get their chance on this one.

FORWARD SIX AND THE GENTS PASS UNDER

Head two gents to the left of the ring

And three in line you stand.

Forward up six and back you march

Gents go forward and make an arch

Now the head two ladies duck on through

And stay right there is what you do

Gents back out and line up three

Pass the right man high, the left man under

Grab hem, girls, and go like thunder...

Repeat action three more times to return head gents to home position. Then repeat entire dance for the side couples.



And with winter just around the corner, here is a contra written by Steve Schnurr of Trenton, N.J., which he calls the...

WINTER OF 82

FORMATION: Improper duple



BA401 FLOWERS ON THE WALL— Bobby Keefe
 BA302 SUGAR TIME— Don Jochum
 BA1001 OLD NEW YORK— Barbara Blackford Jacksonville FL 32223
 BA301 TWO STREETS— Don Jochum
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 BA203 I SAW THE LIGHT— Gil Crosby
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 BA201 NATURAL HIGH— Gil T. Crosby
 BA101 HISTORY OF SHIRLEY JEAN— James Maxey
 BA102 PICK THE WILDWOOD FLOWER— James Maxey
 BA202 FOREST Lawn— Gil T. Crosby
 BA104 LIVING ON EASY STREET— James Maxey
 BA601 LOOKING OVER A FOUR LEAF CLOVER— Johnny Walter

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Count

- 8 Actives cross over (lady taking inside track), cast down the outside one spot (as the two's move up), and cross back to the corner (original one below).
- 8 With the corner allemande left.
- 8 Straight across, two ladies chain.
- 8 Ladies chain back to an ocean wave (ladies pull by right hands and give left hands to opposite gents. Gents keep left handholds with ladies as they step into the center in four counts and take right hands with each other.)
- 8 Balance in waves and advance one spot (after the balance, everyone steps forward and rejoins hands with those met from the next ocean wave, forming a new ocean wave).
- 8 Balance the new wave and allemande left $\frac{3}{4}$ (to reach original corner by the right hand).
- 16 Balance and swing corner.

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ATTENTION, CLOGGERS!

The tremendous growth of clogging across the country has led to a need for a national organization with an executive director and a staff who will devote time to working for cloggers and to getting information to those who need it. This is especially critical if there is to be a national clogging convention. Leaders of existing organizations such as C.L.O.G. (a national leaders' organization) and several state associations are asking for information from as many cloggers as possible. A questionnaire is available to those who write Aztec Industries, Inc., PO Box 4576, University Place Station, Lincoln NE 68504. If you wish your voice to be heard, pro or con, write for the questionnaire and fill it out.

A national Association Committee has been formed of leaders of existing organizations, including: John Douglas, Joann Gibbs, Raymond Smallwood, Bob Johnson, Shelia Popwell, Dennis Cobia, Allan Zion, Nancy Biehler, Chris Rawls

and Tracy Hinkel.

Cloggers need unity. Even with increasing numbers, improvements cannot be made (such as more halls suitable to festivals, music tailored to needs, better communications about clogging events, guidelines for events) unless cloggers speak with one voice and organize the resources already available.

Unity will not mean that anyone should give up identity as an individual or alter a style of dance. On the contrary, all will want to know more about the multitude of styles and traditions that make up clogging. Unity will require money. There are foundations which will provide dollars for an organization but only on a "match" basis. This means cloggers must provide some funding themselves.

In order to assess support for this proposal, the committee asks you to contact them at the address above and speak up!

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TONY OXENDINE
AND OTHERS.**



**HOST:
DONNA HALL**

CHALLENGE CHATTER

Russ & Nancy Nichols

In these troubled times, almost everybody is looking for a bargain. Advanced and Challenge dancers are no exception. One of the best bargains of the year in a square dance weekend takes place this month. With the exchange rate running between 20 and 30%, the Second Canadian Challenge Convention is a true bargain. With a staff of Guley, Hodson, Howell, Kopman, Libby, Marshall, Preston and Redden calling full time A1, A2, C1, C2 and C3, this should be an exciting weekend, starting at 10 A.M. Friday and running through Saturday evening. There is a trail-in dance on Thursday evening at 9 P.M. Last year, this convention won acclaim from all attending as one of the most smoothly run weekends ever to be presented. All the little details seemed to be taken care of. The amazing thing is that it was organized, publicized and financed by four couples. It is true that those four have a great deal of experience and expertise, and are well known in the square dance world on both sides of the border.

We recently were involved with the local Square Dance Week Committee. The Toledo area put on a very successful week, including a press conference with your editors, the Burdicks, in attendance. A few days before the press conference and planned demonstration in downtown Toledo, we had a dress rehearsal at which there were five squares plus, and six of those couples dance advanced or challenge level. During the refreshments after this practice session, we circulated around the room talking to the various dancers. We must admit many of them we did not know; some knew us but only by reputation, but what struck us was how little they knew about the advanced and challenge program. In discussing this later, we wondered if this was common across the country. Are the dancers aware of the advanced and challenge program? Are we doing our job of promoting advanced level dancing?

Advanced level dancing adds variety, concepts and positions for the caller. For the dancer it adds variety and as you become more proficient it opens a whole new world, that of challenge dancing. We must say that advanced and challenge dancing is not for everyone. Some dancers don't want variety and definitely don't want to be challenged, but the purpose of this article is to inform mainstream dancers that there is more to square dancing. We believe it is the key to longevity in the hobby, that the variety offered within the advanced and challenge program will keep the dancers interested longer and make better square dance leaders out of them in the future.

November— We think of Thanksgiving with turkey and dressing, but also it's the 21st anniversary for the Odds and Ends of the Chicago area. 11 years ago they were the oldest advanced club in the midwest. Wonder what that makes them now?

November is the month of the 12th Annual Hoosier Weekend with Dave Hodson and Lee Kopman. Yes, that's the Hoosier Weekend in Troy, Ohio.

November is also Toftrees in State College, Pa., and the 16th annual Horn of Plenty in Waterford, Pa. Let's not forget the Extravaganza in southern California sponsored by PACE. This very successful weekend has continued to grow and prosper. November is many things to many people, but let's all take a few minutes to be thankful for what we have.



BOTTOM LINE

While they last, we'll slip in a dozen or more cute little slogan stickers with every order of books you send during the next month. Check the books you need on the last pages. On your order, just say "free stickers, please," so we know you have some notebooks, briefcases, record cases, and you want to "stick 'em up."

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Roundalab

The sixth annual Roundalab, the International Association of Round Dance Teachers, Inc., Convention was held October 24-26 at the Ramada Inn, Salt Lake City, Utah.

Meeting annually in different geographical locations makes it possible for round dance teachers everywhere to participate. Previous meetings were held in San Antonio, Philadelphia, San Diego, Kansas City and Memphis.

Roundalab's primary purpose is to make round dancing more enjoyable for the dancers worldwide and at all levels. This is accomplished through standardization and improved teaching techniques in cooperation with the square dance calling profession and all other groups with the same purpose. Roundalab has accomplished much in the simplification and standardization of terminology, dance steps, figures, ab-

breiations, cue sheets and cueing.

Another of Roundalab's continuing concerns is the improvement of round dance teaching through education, providing new teachers with a good foundation as well as increasing the competence of those already engaged in the round dance profession. The Education Committee secured the services of Dr. Duane Blake, a professor at Colorado State University who specializes in human resource development activities, who gave a two-session motivational leadership seminar. A square and round dancer who turned caller/teacher, Dr. Blake presented ideas on becoming better round dance teachers and callers.

The Utah R/D Association hosted an evening of round dancing prior to the official opening of the Roundalab Convention.

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CHOREOGRAPHY

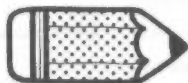
THE BASIC MOVEMENTS OF SQUARE DANCING FOR RECREATIONAL DANCING

Listed by Jerry Helt

1. Circle Family; a. Right, b. Left
2. Forward and back
3. Dosado; a. *Reverse dosado*
4. Swing
5. Promenade Family
 - a. Couples (full, $\frac{1}{2}$, $\frac{3}{4}$)
 - b. Single file
 - c. *Wrong way*
6. Allemande Family
 - a. Left; b. Right; c. Left arm turn
 - d. Right arm turn
7. Right & Left Grand Family
 - a. Right and left grand
 - b. Weave the ring
 - c. *Wrong way grand*
8. Star Family; a. Right; b. Left
9. Star promenade
10. Pass thru
11. Split Family; a. Outside couple
- b. Ring (one couple)
12. Half Sashay Family; a. Half sashay
- b. Rollaway; c. Ladies in men sashay
13. Turn Back Family; a. U-turn back
14. Separate Family; a. Separate
- b. Divide
15. Courtesy Turn
16. Ladies Chain Family
 - a. Two ladies (reg. & $\frac{3}{4}$)
 - b. Four ladies (reg. & $\frac{3}{4}$)
17. Lead Right
18. Right and Left Thru
19. Circle to a Line

20. Bend the Line
21. Double Pass Thru
22. Grand Square

REVIEW



ZOOM

STARTING FORMATION: One couple following another or one dancer following another. **DEFINITION:** From couples: each dancer in the lead couple separates away from partner and walks around a full circle to end in the position of the dancer who was behind. Meanwhile, each trailing dancer steps straight forward into the position vacated by the leader. All dancers end facing the same direction as at start. From one dancer following another: the lead dancer walks around a full circle (away from the center of the set) to the position of the dancer who was behind. Meanwhile, the trailing dancer steps forward into the position vacated by the lead dancer.

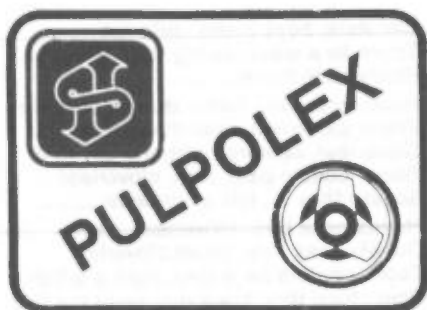
An excellent workshop on *zoom* was recently featured in *Mainstream Flow* and written by Gene Trimmer. It is again featured here:

Heads rollaway, touch $\frac{1}{4}$, boys *zoom*
Walk and dodge, circle to a line
Pass thru, wheel and deal, *zoom*
Double pass thru, lead couple *zoom*
New lead couple partner trade
Swing thru, turn thru, left allemande....
Heads touch $\frac{1}{4}$, *girls zoom*, boys run
Pass thru, swing thru, girls circulate

All scootback, boys circulate
 Boys circulate again, *boys zoom*
 Boys run, left allemande.....
 Sides right and left thru, touch $\frac{1}{4}$
 Box circulate, *boys zoom*, walk & dodge
 Touch $\frac{1}{4}$, *ends zoom*, (check waves)
 Swing thru, boys run, star thru
 Pass to the center, star thru
 Right and left thru, touch $\frac{1}{4}$
 Box circulate, *boys zoom*
 Walk and dodge, left allemande.....
 Heads right and left thru
 Flutter wheel, sweep $\frac{1}{4}$, double pass thru
Lead couple zoom, new lead couple
 Partner trade, touch $\frac{1}{4}$, *ends circulate*
Ends zoom, girls run, box the gnat
 Right and left thru, ladies chain, touch $\frac{1}{4}$
Girls zoom, boys run, box the gnat
 Right and left grand.....
 Heads swing thru, single hinge
Boys zoom, walk and dodge, touch $\frac{1}{4}$
Ends zoom, swing thru, *ends zoom*
 Centers run, couples circulate, bend line
 Star thru, *zoom*, centers pass thru
 Touch $\frac{1}{4}$, *ends circulate*, *ends zoom*
 Single hinge, boys trade, swing thru
 Boys run, promenade home.....
 Heads square thru $\frac{3}{4}$, separate round 1
 To lines, star thru, *zoom*, square thru $\frac{3}{4}$
 Do-sa-do to waves, scoot back
 Swing thru, boys fold, *girls zoom*
 Peel off, ferris wheel, *zoom*, pass thru
 Left allemande.....
 Sides pass the ocean, swing thru
 Swing thru, boys fold, *girls zoom*,
 Peel off, veer right, right and left thru
 Swing thru, girls fold, *boys zoom*
 Boys walk and girls dodge (right)
 Promenade home.....
 Heads square thru four, swing thru
 Boys run, girls hinge, *boys zoom*
 Girls swing thru, girls hinge
 Wheel and deal, square thru $\frac{3}{4}$
 Left allemande.....
 Heads touch $\frac{1}{4}$, boys run
 Right and left thru, veer left, girls hinge
 Center girls trade, *boys zoom*
 Girls swing thru, girls hinge, boys run
 Girls circulate, girls turn back
 Promenade.....
 Heads touch $\frac{1}{4}$, walk and dodge
 Swing thru, single hinge, boys run
 Touch $\frac{1}{4}$, circulate, *boys zoom*
 Single hinge, fan the top, scoot back
 Recycle, left allemande.....
 Head ladies chain, heads pass the ocean
 Recycle, pass thru, touch $\frac{1}{4}$, scoot back
 Boys run, reverse flutter wheel, touch $\frac{1}{4}$

Circulate, *boys zoom*, girls run
 Touch to a wave, swing thru, boys run
 Promenade home.....
 Heads star thru, *zoom*, double pass thru
Zoom, cloverleaf, star thru, pass thru
 Cloverleaf, centers right and left thru
Zoom, double pass thru, cloverleaf
 Square thru $\frac{3}{4}$, left allemande.....
 Heads pass thru, cloverleaf, *zoom*,
 Double pass thru, *zoom*, cloverleaf
Zoom, centers pass thru, right & left thru
 Spin chain thru, boys run, bend the line
 Pass thru, wheel and deal
 Double pass thru, cloverleaf, swing thru
 Turn thru, left allemande.....
 Heads crosstrail thru, separate
 Around one to lines, right & left thru
 Dixie derby, *boys zoom*, wheel and deal
 Pass to the center, star thru, pass thru
 Partner trade, left allemande.....
 Heads pass the ocean, girls trade
 Linear cycle, slide thru, *zoom*
 Pass thru, swing thru, scoot back
 Linear cycle, touch $\frac{1}{4}$, *girls zoom*
 Circulate, girls run, touch to wave
 Swing thru, linear cycle, pass thru
 Wheel and deal, *zoom*, star thru
 Crosstrail thru, left allemande.....
 Heads swing thru, spin the top
 Hinge and flutter, slide thru, pass thru
 Swing thru double, hinge and flutter
 Rollaway, touch $\frac{1}{4}$, *boys zoom*
 Girls run, right and left grand.....
 Heads pass the ocean, swing thru
 Boys run, chain down the line, star thru
 Pass thru, do-sa-do to a wave, *boys zoom*
 Swing thru, boys run, chain down the line
 Right and left thru, pass thru
 Wheel and deal, *zoom*, pass thru
 Left allemande.....
 Sides pass the ocean, girls run
 Tag the line right, chain down the line
 Star thru, pass thru, pass the ocean
 Fan the top, *boys zoom*, hinge and flutter
 Star thru, dive thru, *zoom*, pass thru
 Square thru $\frac{3}{4}$, left allemande.....
 Sides pass the ocean, girls run
 Tag the line right, chain down the line
 Star thru, pass thru, pass the ocean
 Fan the top, *boys zoom*, hinge and flutter
 Star thru, dive thru, *zoom*, pass thru
 Square thru $\frac{3}{4}$, left allemande.....

NOTE: If you're looking for really good
 Mainstream notes, you might consider
 Gene Trimmer's *Mainstream Flow*. It
 contains excellent notes.



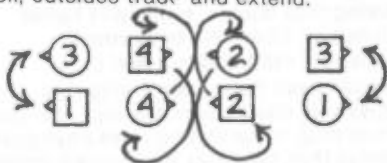
CHEERIO

From any column (including *trade by*, *double pass thru*, *completed double pass thru*, *eight chain thru*): centers trade and spread, those facing away from the "flagpole" center do a U-turn back, ends (outsides) facing out run or trade, then outsides extend. Movement always ends in facing lines with centers becoming ends.

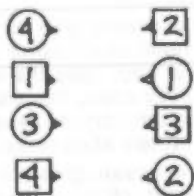
NOTE: From facing lines, *touch 1/4*, *cheerio* is a technical zero. From a squared set, *heads or sides star thru* (or *curlique*) *cheerio* has the same choreographic effect.

Diagrams depict the action from *trade by* formation.

Centers trade and spread, then U-turn back, outsides trade and extend.



RESULT



EXAMPLES BY Ed:

Heads curlique, *cheerio*, star thru
Partner trade, left allemande.....

Heads rollaway, touch 1/4, *cheerio*
Slide thru, square thru 3/4
Left allemande.....

Sides pass thru, boys run
Heads star thru, *cheerio*, star thru

Partner trade, square thru 3/4
Left allemande.....

Heads rollaway, lead right, circle four
Ladies break to lines, pass thru
Wheel and deal, double pass thru
Cheerio, square thru four, trade by
Swing thru, acey deucey, recycle
Left allemande.....

Heads rollaway, sides lead right
Circle four, men break to lines, pass thru
Wheel and deal, double pass thru
Cheerio, square thru four, clover and
Slide thru, centers pass thru, swing thru
Right and left grand.....

Heads star thru, *cheerio*, star thru
Partner trade, left allemande.....

Heads square thru four, *cheerio*
Pass thru, wheel and deal
Girls swing thru, turn thru
Boys courtesy turn them, crosstrail thru
Left allemande.....

Heads square thru four, pass thru
Cheerio, star thru, trade by, pass thru
Trade by, left allemande.....

Heads pass thru, go round one to a line
Pass thru, wheel and deal, *cheerio*
Pass thru, tag the line right
Ferris wheel, zoom and pass thru
Left allemande.....

Heads pass thru, go round one to a line
Pass thru, wheel and deal
Double pass thru, *cheerio*, pass thru
Wheel and deal, swing thru
Ping pong circulate, extend, girls trade
Swing thru, same sexes trade
Right and left grand.....

Heads square thru four, swing thru
Boys run, crossfire, *cheerio*
Pass thru, wheel and deal, zoom and
Square thru 3/4, left allemande.....

Heads pass thru, chase right
Sides divide and curlique, *cheerio*
Pass the ocean, girls trade, recycle
Left aliemande.....

Heads lead right and circle to a line
Ocean wave, grand swing thru
Hinge a quarter, circulate, *cheerio*
Left allemande.....

Heads rollaway, sides lead right, circle 4
Men break to lines, slide thru, *cheerio*
Pass thru, girls cross fold, touch 1/4
Acey deucey, boys run, boys trade
Wheel and deal, left allemande.....

Sides rollaway, lead right, circle four
Ladies break to lines, slide thru, *cheerio*
Pass thru, boys fold, star thru
Couples circulate, wheel and deal
Swing thru, right and left grand.....

Sides rollaway, heads lead right, circle 4
Men break to lines, slide thru, *cheerio*
Pass thru, girls fold, touch $\frac{1}{4}$, girls trade
Swing thru, right and left grand.....

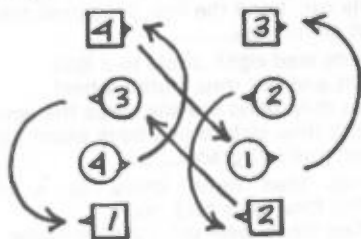


MAKE A CHANGE by Norm Madison

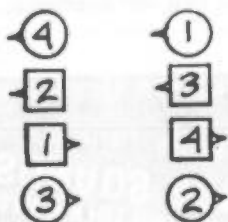
From parallel two-faced lines, ocean waves and 3x1 lines: centers trade and spread, ends facing in diagonally pass thru into the third position from their ends of the formation, ends facing out run into the nearest center positions. From ocean waves, movement ends in two-faced lines; from two-faced lines, movement ends in ocean waves.

PARALLEL OCEAN WAVE

Centers trade and spread, end facing out run, ends facing in diagonal pass thru.



RESULT



EXAMPLES BY Ed:

Heads square thru four, ocean wave
Make a change, wheel and deal
Swing thru, girls circulate, boys run

Girls trade, half tag, trade and roll
Left allemande.....

Heads square thru four, swing thru
Make a change, wheel and deal
Swing thru double, right and left grand...

Heads square thru four, right & left thru
Ocean wave, *make a change*,
Promenade.....

Heads lead right and swing thru
Make a change, wheel and deal, star thru
Partner trade, pass thru, wheel and deal
Square thru $\frac{3}{4}$, left allemande.....

Heads lead right and circle to a line
Pass the ocean, *make a change*
Ferris wheel, square thru $\frac{3}{4}$
Left swing thru, trade the wave, turn thru
Trade by, left allemande.....

Heads lead right and circle to a line
Spin the top, *make a change*
Tag the line left, ferris wheel
Square thru $\frac{3}{4}$, left allemande.....

Heads lead right and circle to a line
Pass the sea, *make a change*, half tag
Scoot back, boys run, pass thru
Wheel and deal, square thru $\frac{3}{4}$
Left allemande.....

Heads lead right and circle to a line
Dixie style to a wave, *make a change*
Wheel and deal, pass thru, trade by
Left allemande.....

Heads square thru four, touch $\frac{1}{4}$
Make a change, couples circulate
Ferris wheel, zoom and swing thru
Step thru, star thru, couples circulate
Ferris wheel, square thru $\frac{3}{4}$
Left allemande.....

Heads square thru four, slide thru
Dixie style to a wave, *make a change*
Girls trade, wheel and deal, swing thru
Same sexes trade, right and left grand....
Heads pass thru, go round one to a line
Pass the ocean, *make a change*
Ferris wheel, swing thru, step thru
Left allemande.....

Heads square thru four, swing thru
Boys run, half tag, follow your neighbor
Make a change, bend the line
Left allemande.....

Heads square thru four, touch $\frac{1}{4}$
Follow your neighbor and spread
Make a change, boys cross run
Ferris wheel, swing thru
Ping pong circulate, swing thru, extend
Acey deucey, recycle, square thru $\frac{3}{4}$
Trade by, left allemande.....

Heads square thru four, touch to a wave
Scoot back, *make a change*, half tag

Split circulate, boys run
Left allemande.....

Heads lead right and circle to a line
Touch $\frac{1}{4}$, coordinate, *make a change*
Girls circulate, swing thru, recycle
Pass thru, trade by, left allemande....

Heads square thru, swing thru, boys run
Make a change, boys trade, boys run
Wheel and deal, swing thru
Same sexes trade, right and left grand...



Heads curlique, spread, *make a change*
Centers partner hinge, flip the diamond
Ends cross fold, those who can star thru
Others $\frac{1}{4}$ in, wheel and deal, swing thru
Walk and dodge, partner trade and roll
Right and left grand.....

Heads square thru four, swing thru
Boys run, girls walk and dodge
Make a change, head men run
All pass thru, wheel and deal
Zoom and square thru $\frac{1}{4}$, left allemande

Heads curlique and spread
Centers pass thru, *make a change*
Centers hinge, explode the wave
All trade and roll, pass thru, trade by
Swing thru, girls trade, left allemande....

Heads square thru four, swing thru
Boys run, girls hinge, diamond circulate
Flip the diamond, *make a change*
Wheel and deal, pass thru, trade by
Swing thru, girls circulate, boys run
Half tag, trade, roll, left allemande.....

Heads lead right and veer left
Make a change, *make a change*
Girls circulate, boys run, boys cross run
Recycle, pass to the center, square thru
Three-quarters, left allemande.....

Heads lead right and circle to a line
Touch a quarter, cheerio
Left allemande.....

Heads lead right and circle to a line
Rollaway, touch $\frac{1}{4}$, cheerio, pass thru
Tag the line in, left allemande.....

Heads pass thru, go round one to a line
Touch $\frac{1}{4}$, cheerio, star thru

Partner trade, zoom and square thru $\frac{3}{4}$
Left allemande.....

Heads rollaway, lead right, circle four
Ladies break to lines, touch $\frac{1}{4}$, cheerio
Pass thru, wheel and deal, swing thru
Step thru, left allemande.....

Heads rollaway, sides lead right, circle 4
Men break to lines, touch $\frac{1}{4}$, cheerio
Pass thru, wheel and deal, zoom and
Swing thru, recycle, pass thru
Swing thru, same sexes trade,
Right and left grand.....

by George Edwards, Mikado, Michigan
Heads reverse the flutter, touch $\frac{1}{4}$
Heads zoom, heads scoot back
Walk and dodge, left allemande.....

Side ladies chain, four ladies chain $\frac{1}{4}$
Heads lead right, circle to a line
Right and left thru, Dixie style to a wave
Girls zoom, boys scoot back
Slip the clutch, left allemande.....

Heads lead right, circle to a line
Right and left thru, Dixie style to a wave
Girls zoom, boys scoot back
Left swing thru, boys zoom
Girls scoot back, girls trade, girls run
Veer left, left allemande.....

Heads lead right, circle to a line
Right and left thru, Dixie style to a wave
Scoot back, scoot back, left swing thru
Girls run, bend the line, crosstrail thru
Left allemande.....

Heads lead right, circle to a line
Right and left thru, flutter wheel
Pass thru, bend the line, pass the ocean
Swing thru, girls zoom, boys scoot back
Right and left grand.....

Heads lead right, circle to a line
Swing thru, girls fold, zoom
Ladies trade, peel off, couples hinge
Bend the line, box the gnat
Right and left thru, flutter wheel
Crosstrail thru, left allemande.....

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by Howie Shirley

Heads right and left thru
Half square thru, pass thru, trade by
Swing thru, boys run, wheel and deal
Pass thru, trade by, Left allemande.....

Heads lead right and circle to a line
Slide thru, right and left thru
Pass thru, trade by, swing thru
Boys trade, turn thru, trade by
Slide thru twice, square thru $\frac{3}{4}$
Trade by, swing thru, boys trade
Turn thru, trade by, pass thru
Left allemande.....

Different but good— an old Jay king routine:

Sides square thru $\frac{3}{4}$, all trade by
Once again, all trade by
Heads square thru $\frac{3}{4}$, California twirl
(OR, Partner trade, OR Partner tag)
Left allemande.....

Heads curlique and boys run, circle half
To a two-faced line, wheel and deal
Sweep a quarter, star thru, dive thru
Pass thru, swing thru, boys run
Wheel and deal, sweep a quarter
Star thru, circle four exactly half
All for couples rollaway half sashay
Pass thru to a right and left grand.....

Sides star thru, pass thru, curlique
Centers trade, swing thru to a curlique
(Check wave), centers trade, swing thru
Right and left thru, veer left
Couples circulate, couples trade
Wheel and deal, left allemande.....

Side ladies chain, rollaway half sashay
Star thru, circle half to two-faced line
Ferris wheel, centers veer left
Centers veer right, all veer right
All partner trade, bend the line
Right and left thru, rollaway half sashay
Carefully slide thru to left allemande.....

Sides lead to the right, swing thru
Boys run, tag the line right
Boys cross run, wheel and deal
Square thru $\frac{3}{4}$, left allemande.....

Heads square thru, slide thru
Right and left thru, curlique
Girls U-turn back, half square thru
Partner trade, touch $\frac{1}{4}$, girls U-turn back
Left allemande.....

Heads touch $\frac{1}{4}$, boys run, curlique
Walk and dodge, wheel and deal, zoom
Centers right and left thru
Square thru $\frac{3}{4}$, left allemande.....

Sides rollaway half sashay, box the gnat
Half square thru, right and left thru
Swing thru, boys run, girls trade
Couples trade, bend the line
Square thru all the way
Those who can square thru $\frac{3}{4}$
Others partner trade, left allemande.....

Heads lead right and circle to a line
Pass thru, wheel and deal
Centers pass thru, curlique
Walk and dodge, partner trade
Pass the ocean, recycle, sweep a quarter
Turn thru, tag the line in
Crosstrail to a left allemande.....

Sides touch and linear cycle
Square thru $\frac{1}{4}$, do-sa-do, swing thru
Boys run, bend the line
Right and left thru

Ladies lead, Dixie derby, ladies trade
Wheel and deal, slide thru, pass thru
Partner tag, left allemande.....

Sides right and left thru, pass thru
Partner tag, do-sa-do to an ocean wave
Girls trade, hinge and flutter
Rollaway half sashay, touch a quarter
Boys run, swing thru, boys run
Swing thru, boys run, chain down line
Rollaway half sashay, star thru
California twirl, pass to the center
Square thru $\frac{3}{4}$ to a left allemande.....

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QueST

Quarterly Selection Tips

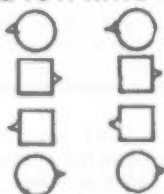
A Callerlab Quarterly Selection diagrammed and explained for the dancer's benefit

DIXIE DERBY by Paul McNutt

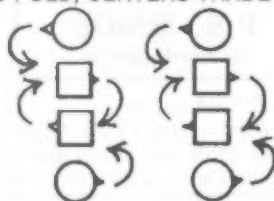
DEFINITION: From facing couples, do a standard Dixie style to a wave and without stopping, centers trade as ends fold; folders now squeeze in between the centers as the centers spread to form a two-faced line.

This figure starts from lines of four facing in and ends in parallel right-hand two-faced lines.

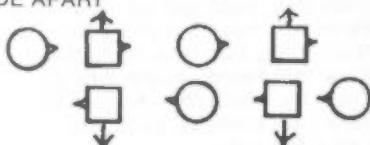
DIXIE STYLE TO A WAVE



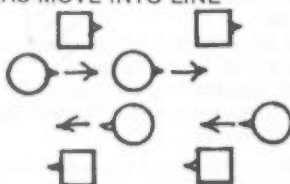
ENDS FOLD, CENTERS TRADE



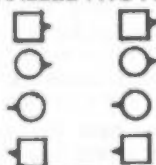
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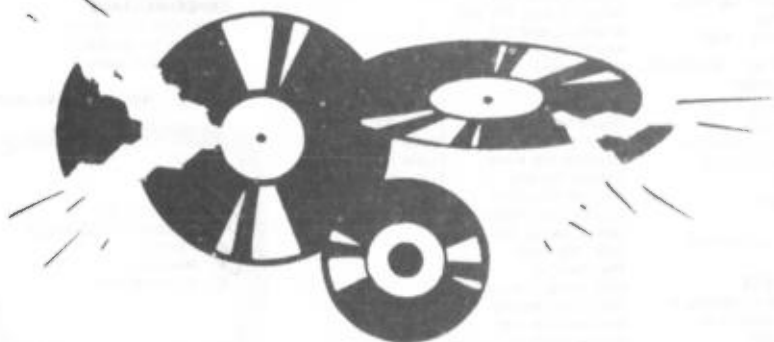
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Red hot
Grand spin

PLUS QS

Track to a diamond
Zing

ADVANCED QS

Double your pleasure
Cross double your pleasure

CHALLENGE

Bounce

PLUS PROGRAM

All eight spin the top
Anything and roll
Anything and spread

Chase right

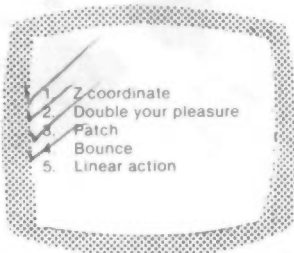
Coordinate
Crossfire
Diamond circulate
Dixie grand
Explode the wave
Extend the tag
Flip the diamond
Follow your neighbor
Grand swing thru
Load the boat
Peel the top
Ping pong circulate
Relay the deucey
Remake the thar
Single circle to a wave
Spin chain the gears
Teacup chain

¾ tag the line
Track two
Trade the wave
Triple scoot
Triple trade
Turn and left thru

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JP111 NEVERTHELESS— Bob

JP211 FIGHTIN' SIDE OF ME— Joe

JP108 MATADOR— Bob

JP208 FRIDAY NIGHT BLUES— Joe

BOB:

JP109 SEE YOU IN MY DREAMS
JP108 MATADOR
JP107 SHE BELIEVES IN ME
JP106 HEARTBREAK MOUNTAIN
JP105 I DON'T KNOW WHY
JP104 SOMEONE IS LOOKING
JP103 SELFISH
JP102 RHYTHM OF RAIN
JP101 BLUE MOON OF KENTUCKY
JP401 TENNESSEE SUNSHINE
(with Joe)

HOEDOWNS:

JP501 JOPAT/JOLEE
JP502 COUNTRY CAT/CITY SLICKER
(Both excellent for clogging)

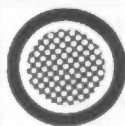
ROUNDS:

JP301 ALL OF ME— Loehrs
JP302 NO LOVE AT ALL— Loehrs

JOE:

JP209 COUNTRY WASN'T COOL
HP208 FRIDAY NIGHT BLUES
JP207 LOVE HAS MADE A WOMAN
OUT OF YOU
JP206 I FEEL BETTER ALL OVER
JP205 I DON'T DRINK FROM THE RIVER
JP204 GONNA HAVE A BALL
JP203 ALL AT ONCE IT'S FOREVER
JP202 TULSA TIME
JP201 WHEN YOU SAY LOVE
JP1977 ALL I EVER NEED IS YOU
JP402 FOUR IN THE MORNING
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3. Piano Roll Waltz
4. Could I Have This Dance
5. Japanese Soft Shoe
6. Louisiana Sat. Night
7. Elvira
8. Suzette/Debutante
9. Here Comes Guiseppe
10. Whisper Your Love

ROUND DANCERS' ROUNDS

1. Pop Goes the Movies
2. Crazy Eyes
3. Til Tomorrow
4. You Don't Know Me
5. Begin the Beguine
6. Write Myself A Letter
7. Whispering
8. Corredo
9. Cabaret
10. Girl In My Arms

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2. Tips of my Fingers
3. Mexicali Rose
4. Walk Right Back
5. Tango Mannita
6. Frenchy Brown
7. Street Fair
8. Hot Lips
9. Take One Step
10. Sleepy Time Gal

INTERMEDIATE

1. Birth of the Blues
2. Answer Me
3. Folsom Prison Blues
4. Feelin'
5. My Love
6. Continental Goodnight
7. Dream Awhile
8. Green Door
9. Roses for Elizabeth
10. Spaghett Rag

11. Hold Me
12. Moon Over Naples
13. Neapolitan Waltz
14. In the Arms of Love
15. Patricia

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2. Pepito (Rother)
3. Roadhouse Blues (Easterday)
4. Kiss Me Honey (Rother)
5. Fortuosity (Rother)
6. Smoke Gets in Your Eyes (Landoll)
7. Cavatina (Barton)
8. Aphrodisia (Ward)

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HIGH INTERMEDIATE

1. West of the Moon (Palmquist)
2. A Penny Thought (Landoll)
3. Pop Goes the Movies (Raye)
4. Girl In My Arms (Agler)
5. Besame Mucho (Wolcott)
6. Lazy Sugarfoot (Proctor)
7. Cabaret (Wolcott)
8. Cecilia (Barton)



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NEW RELEASES:

- L8-3 THE ONLY HELL, Johnnie
L8-15 I'M BEGINNING TO FORGET YOU, Marvin

RECENT RELEASES:

- L8-9 ON THE ROAD AGAIN, Johnnie
L8-13 14 KARAT MIND, Johnnie
L8-14 MY JOURNEY GETS SWEETER, Johnnie
LE-1 I'M A LITTLE MAN, Tex
L8-2 STUART'S DOLLY/CLOG
L8-5 BLANKET ON THE GROUND, Johnnie
L8-6 TIL THE END OF THE WORLD, Marvin
L8-10 DANCIN DOLLY/H.O.T. HIGHROAD
L8-11 U-HUH/CLOG U-HUH
L8-12 AWRIGHT/AWRIGHT II

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People



Hiroko Yoshida and her partner, Juh-ichi Ikura of Japan are shown dancing at the National Convention in Detroit last June. They've danced for seven years. Photo by **Jerry Mennenga**.

Effective January first, CROWD (Central Registry of World Dancers) will no longer exist. Two of the most dedicated volunteers on the square dance scene, **Steve and Fran Stephens**, will no longer spend the countless hours they've given for eighteen years, in answering inquiries from those all over the world, seeking favorable dance locations. Since the National Directory of Jackson, Mississippi (see pp 2-3 last month or the ad on this page) has become the "bible" of our activity, CROWD isn't as essential a service as it once was, according to **Steve and Fran**, who plan to do much more traveling themselves. Those wishing to wish them well can still reach them at 151 Dryden Dr., San Antonio, Texas 78213.

On a calling tour in England, **Ed Fraidenburg**, workshop editor of ASD, was robbed of almost \$500. in Mortehoe, Devon, by an unknown burglar, which threatened the continuation of his tour. Grief was replaced by surprise, according to **Alma Oldham**, of that city, when the generous square dancers quickly collected an amount almost equal to

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what Ed had lost, and presented it to him. Well done!

Another caller, **Ray Godfrey** of California tells of his rewarding tour to England, where he spent five weeks with family and square dance friends, and will return in 1984.

One of the funniest ("You'll be tickled to the bone, both today and to-morrow!") square dance newsletters we receive every month here at ASD headquarters (150 are received monthly) is one from Gallup, New Mexico, edited by caller's "taw" **Wry Wheatley**, who writes humorously about local events and about his wife, caller "Amazing Grace." We recommend it to our readers for the value of the laughter alone, even those a thousand miles away, who may never gallop to Gallup. Like a certain brand of potato chips, if you try one, you'll want more. Send one dollar per issue (\$12. per year) to the **Wheatleys** at Box 1336, Gallup, NM 87301.

Leonard Rausch of the Quality Western Shop of Clearwater, Florida, celebrating 28 years of service to square dancers in Pinellas County, has enlarged his square dance department again, and welcomes visitors (see *Fashions* page).

Another store owner, **Judy Sappington** of Palomino in the twin cities of Minnesota joins our advertisers in this issue with a full page announcing fast service on records, 20,000 records in stock, and an "800" number for no-charge ordering.

A gala event held at Sea Gate in downtown Toledo, celebrating National Square Dance Week, was well covered by the media, including the *Toledo Blade* and radio/television. Events included two outdoor exhibitions (one at Westgate Shopping Center), a news conference, and television interviews. **Frank** and **Jessie Britt** coordinated all events. A few of the many others who helped were caller **Jack** and **Lil May**, caller **Randy** and **Rose Stephenson**, cuers **Larry** and **Cheri Phillips**, **Russ** and **Nancy Nichols** (ASD staff), and **Dick** and **Nadine Pierce**. Editors **Stan** and **Cathie Burdick** of ASD and **Lee** and **Vedla Swift** of *Promenade* magazine were introduced.

Continued on Page 91

INTER- NATIONAL NEWS

TURNAGINS BENEFIT DANCE

The Pomona, California Turnagins Square Dance Club are having a benefit dance on Saturday December 18th. National caller Bob Fisk from Mesa, AZ with rounds by Jim and Rosemary Bess. Admission is an unwrapped toy or donation to provide Christmas for needy families as chosen by parks and recreation of Pomona. All proceeds will go to benefit. Dance will be at Palomares Hall, Arrow Hwy. and Orange Grove, Pomona, CA.

For more information, write to Bob and Val Steeber, 4095 Fruit St. #630, La Verne, CA. *Cleo Shore*

MELODY MATES CELEBRATE 20 YEARS

The Oceana County Melody Mates S/D Club celebrates its 20th anniversary this year. While the club is small, it is best known for sponsoring the popular annual National Asparagus Square Dance the second Saturday in June in Shelby, Michigan.

During all these years Johnny Quinn of Ludington has been the club caller. Although he held down a demanding job and was also the caller for clubs in Ludington, Manistee and Fremont, Johnny has never been late for a dance. He and his law, Lorraine, have given unstintingly of their time to promote square dancing and have called in the area to entertain at street and parking lot dances, homecomings, sidewalk sales and at the local convalescent hospital.

*Henry Fischer
Rothbury, MI 49452*

NSSARDA

North Shore Square and Round Dance Association (NSSARDA), North of Boston, Massachusetts, reports that an



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official proclamation was issued by Governor Edward King declaring the week of September 20-26 as "National Square Dance Week" in the state of Massachusetts. This week is being recognized nationally and has a special significance this year as the square

dance was officially adopted as the United States "National Folk Dance" this past June. At the signing, the NSSARDA represented by the presidents, Joe and Jean Hartka, and the treasurer, Paul Kelley. Representing the Skirts 'N' Flirts Square Dance Club



Governor Edward King signing the proclamation declaring Sept. 21-26 as "National Square Dance Week" in Massachusetts. Present at the signing are Paul Kelley, NSSARDA Treasurer, Dora and Ernie Ardolino, delegates from the Skirts 'N' Flirts Square Dance Club, Joe and Jean Hartka, NSSARDA President and James Miceli, State Representative.



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of Wilmington (one of forty clubs in NSSARDA) were Ernie and Dora Ardolino. Ernie and Dora are recent recipients of the New England Yankee Clipper Award which they received for many years of dedicated service to square dancing. James Miceli, who represents the towns of Wilmington and Tewksbury in the State Legislature, was also present.

On presentation of the proclamation, the Governor wished all square dancers in Massachusetts and their respective organizations continued success in their varied activities within the square dance movement. All present were then presented with a pen as a memento of the occasion.

Joseph J. Hartka
Wilmington, MA 01887

OREGON FESTIVAL

The Hillsboro area has been picked as the site for the July 1983 Oregon Summer S&R/D Festival. Expected to draw more than 2500 persons from Oregon and other western states, the three-day event will be hosted by the Tualatin Valley Council of Square Dance Clubs,

including several in Washington County.

"We're delighted to get the go ahead from the State Federation Board," announced 1983 Chairman Bill Cook. He and his wife Bea, who live in Oak Hills and dance with the Valley Squares, will be in charge. Wally and Lanny Blackburn from the Lads and Plaids club will serve as co-chairmen.

Main dance events will take place at Brown Junior High School July 7, 8, and 9, 1983. Recreational vehicles will gather at the Washington County Fairgrounds across from the Hillsboro airport.

Advance registrations will be promoted starting immediately and continuing for the next 12 months. Festival committee members are making bright yellow and orange dresses and shirts, TVC colors, to wear for promotional visits. Advertising materials will have an airplane theme to tie-in with the Hillsboro airport. "TVC is a relatively new council and we're 'flying high,'" concluded Festival publicity chairman Ed Warmoth

Bill and Bea Cook, chairmen

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OVERSEAS DANCERS

200 Overseas Dancers gathered at the beautiful Villa Capri Motel in Austin, TX, August 4-7, 1982, for "Fun, Frolic, and Fellowship through Square and Round Dancing." As usual, everything was first rate— food, dancing, after parties, yak- ing, and of course, the dancing was super.

Dancers came from Canada, England, Germany, Saudi Arabia, Italy, and from 25 of the 50 United States.

Some of the highlights were:

Establishment of the Hencerling Memorial Callers and Cuers Scholarship Fund to assist aspiring callers or cuers attending a callers' or cuers' college or clinic through a grant not to exceed

\$100.00 annually.

Establishing of the Hencerling Award for attendance at reunions, this award to be presented to members who attend 5, 10 reunions. Attendance need not be consecutive; award to be retroactive.

It was announced that the Central Registry of World Dancers (C.R.O.W.D.) would discontinue its information service effective January 1, 1983.

The Julius and Miriam Nestor Award was presented to Steve and Fran Stephens for their work with the Overseas Dancer Association.

Ron and Ruth Livingstone will be the General Chairmen for the 24th Annual OSDA Reunion to be held in San Diego, CA, the first week in August, 1986.

Continued on Page 86



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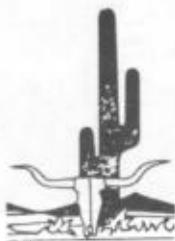
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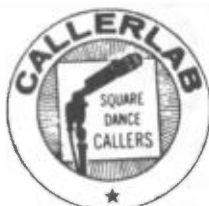
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At the 1974 Callerlab Convention, it was decided to establish a committee known as the Quarterly Selection committee, which would select no more than two experimental figures for callers to use each quarter. The hope was that this would help control the number of new calls being thrust on dancers at that time. In this respect, the move has been quite successful.

Each chairman has received criticism for various reasons: either they selected the wrong calls, too many, or not enough. Many felt the QS program should be placed after the Plus program. So here is what has been done.

At the 1982 convention, it was decided to leave QS where it is, directed at the Mainstream dancers, and to add a Plus level QS. This will be directed by another committee with Jerry Schatzer as chairman.

The MS QS committee will be searching for calls that fit MS. They may also fit the purpose of training dancers toward the next programs but that is not the main intent, which is to add variety and interest, but not necessarily more difficulty.

With this in mind, the committee has selected *grand spin* for the last quarter of 1982, as announced in October ASD. This call has been around a long time; we are not trying to pass it off as new. However, it can be used for variety and interest with MS dancers. It can be used in patter calls and will fit very well in intros and breaks of singing calls. It teaches us to dance to the music, for it is a 64-beat movement and should be danced as such.

Grand spin was authored by Ross Crispino of Idaho. When he wrote it, we did not have the call *pass the ocean*, so he used a *slide thru*. We suggest today that we teach it with *pass the ocean*.

New movements are being reviewed for next quarter.

Harold Bausch

Chairman, MS QS Committee

Continued on Page 90

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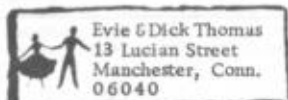
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Flip Side

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by Frank & Phyl Lehnert

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Easy two-step using basic figures.

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Good music with a Younger Bros. vocal; a nice, comfortable, three-part, easy-intermediate two step.

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CECELIA— Windsor 4-519

Choreography by Peter & Baryl Barton

Catchy music and a good, solid, intermediate cha cha.

DESAFINADO— TDR 139

Choreography by Al Franz

Good music for a high-intermediate bossa nova.

FRIED EGGS— CDC M07

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Catchy music and a comfortable, easy-intermediate two step, cued by Jack.

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Choreography by Lorraine O'Donnell

Good "Dixie Melody" music; an easy line dance.

LOVE IS A BEAUTIFUL SONG— Grann 17013

Choreography by John & Aline Chauval

Very pretty music and a nice, pleasant, easy waltz from New Zealand, cued by John.

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Choreography by Hal & Louise Neitzel

Easy-going mixture of two step and foxtrot; an easy-intermediate-to-intermediate routine with pleasant music, cued by Hal.

OUR TREASURE— Capitol 6225

Choreography by Art & Norma Wood

Good Al Martino vocal on "Daddy's Little Girl;" a flowing, high-intermediate waltz.

WALTZ OF THE NIGHT— Roper 134

Choreography by Mike & Diana Sheridan

Pretty music and a nice, three-part, intermediate waltz.

JOHNSON RAG— Roper 163

Choreography by Bobbie & George Stone

Good big band music for a swinging, high-intermediate jive.

TAKING A CHANGE ON LOVE— Roper 163

Choreography by Richard Lamberty

Good music for an advanced, slow foxtrot.

SWEET MABLE MURPHY MIXER— Belco 305

Choreography by C.O. Guest

Good music and an easy, 32-measure mixer.

SUGAR TWO STEP— Belco 305

Choreography by Richard & JoAnn Lawson

Good music and a flowing easy two-step (Part A in escort position), cued by Richard.

THAT'S ENTERTAINMENT— Hoxter 7711

Choreography by Art & Emma Glover

Good big band sound with a vocal; a peppy, solid intermediate two step.

SUKIYAKI— Capitol 6152

Choreography by Neale & Arthurlyn Brown

Nice music recorded in Japan with a Kya Sakamoto vocal; a flowing, three-part, easy-intermediate two step.

MEANDERINGS, Continued

Webster, South Dakota— Time for an eight-hour trip straight west across Wisconsin, Minnesota and eastern South Dakota in my rental buggy to Watertown, where caller Perry and Margaret Bergh hosted me in their new home before we continued on to tiny Webster, and the rustic moose (not Moose) hall for the dance. Perry rounded out the program. Can't say which was better— the eager dancing, the friendliness or the food fiesta. Nice way to wind up September, fly home, finish one pack of US Air tickets and kick off with another bunch.

Free as a bird, that's me. Matter of fact, there's even a *bird* in *Burdick*. (One good *tern* deserves another— Co-ed.)

Flip Side

SQUARE REVIEWS

by John Swindle

Happy Thanksgiving! We are nearing the end of another year. Time really flies when you're having fun and our review dancers have had a ball this year. We had 16 singing calls this month and there was something about every one that we enjoyed hearing or dancing. Some old standard figures were used that were still fun to dance; some really different figures make us think; some slow tempos almost lulled you to sleep and then you were awakened by a rip roar! Happy Squares!

AIN'T GOT NOTHING TO LOSE— ESP 502

Caller: Bob Newman

Again ESP gives us an instrumental that just doesn't sound like traditional S/D music. The beat is there, the rhythm is there, Bob's figure works well, the tempo is super— put them together. Even if it doesn't sound traditional, the review dancers think your dancers will enjoy this one. **FIGURE:** Heads square thru, do-sa-do, swing thru, boys run, tag the line, face left, ferris wheel, pass thru, swing, promenade.

SEND ME TO TUCSON— Blue Star 2171

Caller: Johnnie Wykoff

Key: A

This is a super sounding instrumental with a good beat. Johnnie does an outstanding job on the flip with a figure that is quite different but well-timed and enjoyed by the dancers. **FIGURE:** Heads square thru, sides rollaway, do-sa-do, just the girls single circle, make a wave, centers trade, boys run, square thru three, swing, promenade.

HEY LOOK ME OVER— Blue Star 2172

Caller: Johnnie Wykoff

Key: F

This tune you will not hear on the radio top fifty, but it was worthy of reviving. The rhythm track in this instrumental really made this record. Johnnie does a very nice job on the flip with a well-timed figure. **FIGURE:** Heads promenade half, square thru, star thru, pass thru, partner trade, roll, turn thru, trade by, swing, left allemande, promenade.

YOU'RE MY FAVORITE STAR— Blue Star 2170

Caller: Johnnie Wykoff

Key: A

The good strong, steady beat in this release made this an easy record to dance. Johnnie's figure was slightly different and quite enjoyable. **FIGURE:** Heads promenade half way, square thru, right and left thru, veer left, couples circulate, wheel and deal, make a right hand star, turn it half, girls turn back, swing, promenade.

HONKY TONK NIGHT ON BROADWAY— Hi-hat 5048; Caller: Ernie Kinney

This release seems to be in a lower key than a previous one, and the instrumental side is free of extra voices. The rhythm is smooth and easy and the beat is clear and easy to follow. Ernie does a very nice job on the flip with a mainstream figure. **FIGURE:** Heads promenade half, right and left thru, square thru, do-sa-do, curlique, scoot back, boys fold, girls turn thru, star thru, promenade. Alternate figure on cue sheet.

SMOOTH TALKING BABY— Chinook 053

Caller: Joe Saltel

Smooth is the name of the game in this release. The nice smooth rhythm was enjoyed by the review dancers along with the smooth-flowing figure and the super harmony on the called side. **FIGURE:** Heads square thru, do-sa-do, swing thru, spin the top, right and left thru, rollaway, curlique, boys run, pass thru, left allemande, promenade.

CRYING MY HEART OUT OVER YOU— Blue Star 2173; Caller: Marshall Flippo

Key: F

Flip picked a not-so-new CW tune and surprised us with his rendition on the flip. His figure was very good and well-timed, but the "hamming up" he did showed a side of Flip many of the dancers did not know. **FIGURE:** Heads promenade half, right and left thru, star thru, pass thru, swing thru, boys run, ferris wheel, curlique, right hand star, turn corner left, promenade.

WOULD YOU CATCH A FALLING STAR— Petticoat Patter 105; Caller: Toots Richardson

Key: A

This lively-sounding instrumental has a good even rhythm. Toots used a somewhat standard, popular figure that meters well with this tune and has proven to be well-timed. **FIGURE:** Heads square thru, do-sa-do, swing thru, boys run, bend the line, right and left thru, flutterwheel, slide thru, swing, promenade.

ADELIN— Chinook 051

Caller: Marlin Hull

This instrumental includes voices on the tag lines and just chords for a *grand square* in the middle break and closer. The nice smooth rhythm and beat make it a good change of pace record for a dance. **FIGURE:** Heads star thru, California twirl, right and left thru, pass thru, trade by, swing thru, boys run, half tag, trade, roll, pass thru, trade by, swing, promenade.

ROSETTA— Kalox 1270

Caller: Billy Lewis

Muted trumpet and xylophone combined with a strumming banjo add a nice sound to this Kalox release. A present but soft beat is not hard to follow and dances very nicely. Billy's figure was relaxing and flowed well. **FIGURE:** Heads promenade half, square thru, curlique, cast off three-quarters, girls trade, recycle, pass thru, trade by,

swing, promenade.

I'M BUSTED— B Lue Star 2174

Caller: Johnnie Wykoff

Key: D

A now popular CW song revived from the early 60's becomes a square dance. The tempo is quite slow but dances well. One would not want to do a whole dance at this pace, but for a change this song will do nicely. **FIGURE:** Heads promenade half, square thru, do-sa-do, make a wave, ladies trade, recycle, pass thru, trade by, swing, left allemande, promenade.

GIMME THREE STEPS— Hi-Hat 5050

Caller: Bronc Wise

Bronc chose a cute little novelty tune for this release. The tag lines show you why you should square dance instead of going to those other places. Bronc's figure was interesting and danced well. **FIGURE:** Heads square thru, right and left thru, touch a quarter, scoot back, single hinge, fan the top, right and left thru, flutter wheel, slide thru, swing, promenade. Alternate figure provided.

FIGHTIN' SIDE OF ME— Jo-Pat 211

Caller: Joe Porritt

This instrumental is not a complete 64 beats per figure, so a caller choosing to use this release should be careful with other basics he/she might want to use. **FIGURE:** Heads promenade half way, square thru, right and left thru, pass thru, trade by, swing, promenade.

MY BUNDLE OF SOUTHERN SUNSHINE— Thunderbird 225; **Caller:** Chuck Myers

This nice smooth rhythm was a real relaxer, with nothing difficult to tax the dancer. This tune would be nice after a hot patter tip. **FIGURE:** Heads square thru, do-sa-do, swing thru, boys run, bend the line, right and left thru, flutter wheel, slide thru, swing, promenade.

A SMILE WILL GO A LONG WAY— Dance Ranch 670; **Caller:** Frank Lane

Key: A

As Frank was calling, it sounded as though he were living by the message he is giving everyone in the tag lines and title of this song. A good tempo make this a happy song to dance. **FIGURE:** Heads pass thru, partner trade, reverse the flutter, sweep a quarter, double pass thru, track two, girls trade, swing thru, all eight circulate, swing, allemande, promenade.

A LITTLE BIT CRAZY— Lore 1203

Caller: Moe Odum

Key: G

This instrumental had a good clean beat and was fun to dance. Moe's figure was interesting and used *load the boat*, which our dancers enjoyed. There are eight beats of music at the end of each tag line, and it seemed there was a short stop in the action between each figure. **FIGURE:** Heads square thru, right hand star, left hand star, right and left thru, slide thru, load the boat, swing, promenade.

IF YOU JUST WIN ONE TIME— Thunderbird 226

Caller: Bob Shiver

This instrumental danced rather well. Bob's figure had several minor pauses but was quite enjoyable. **FIGURE:** Heads promenade half, square thru, right and left thru, veer left, ferris wheel, right and left thru, veer left, veer right, swing, promenade.

ANOTHER CHANCE— Petticoat Patter 104

Caller: Toots Richardson

Key: E

The beat in this dance was easy to follow. Toot's figure was well timed. **FIGURE:** Heads promenade half, square thru, swing thru, boys trade, boys run, bend the line, slide thru, pass thru, trade by, swing, promenade.

I WILL SHOW YOU THE WAY— Kalox 11271

Caller: Bill Peters

This instrumental has that good square dance beat and sharp, clear lead instruments. A key change in the ending added that little something extra. The rhythm is relaxed and Bill's figure was interesting. **FIGURE:** Heads promenade half, lead right, do-sa-do, touch a quarter, walk and dodge, partner trade, right and left thru, slide thru, square thru three, swing, promenade.

FOUR LEAF CLOVER— Brahma 602

Caller: Johnny Walter

This oldie is no stranger to the S/D world, has an instrumental with a good beat and was easy to dance. A caller's note was included that one should work this figure in patter before calling this singing call. This reviewer heartily agrees. **FIGURE:** Heads square thru, do-sa-do, slide thru, right and left thru, Dixie style to a wave, recycle (left), square thru two, swing, promenade.

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Puzzle Page



This quiz is useful for after-party fun as well as personal enjoyment. A similar one was used at the Indianapolis ETC weekend with much hilarity.

CRITICAL THINKING TEST

1. Is it legal in your state for a man to marry his widow's sister?
2. Can a man living in the U.S. be buried in Ireland?
3. Do they have 4th of July in England?
4. Do Christmas and New Year's Day come in the same year?
5. Some months have 30 days, some 31. How many have 28? In this country how many birthdays does an average man have?
7. What 4 words appear on every U.S. coin?
8. What 2 U.S. coins total 55¢ in value, one not being a nickel?
9. How much is 30 divided by 1/2 plus 10?
10. How much is 5 times 5 times 0 times 2 times 2?
11. You have one match entering a room in which there is a kerosene lamp, oil heater and wood burning stove. Which do you light first?
12. A man builds a rectangular house, each side of which has southern exposure. A bear wanders by. What color is the bear?
13. How far can a dog run into the woods?
14. How many animals of each species did Moses take aboard the ark?
15. If dirt weighs 100 lbs. per cu. ft., what is the weight of the dirt in a hold 2 ft. square by 2 ft. deep?
16. What does SOS stand for?
17. Captain Kidd was hanged for what crime?
18. At which of the four seasons is the sun nearest the earth?
19. How were witches put to death in early Salem, Mass.?
20. What word, if any, is misspelled in these questions?



THIS MONTH'S PUZZLE ANSWERS:

1. If wife is a widow, the man is dead
2. No. He is still alive
3. Yes, between the 3rd and 5th
4. Yes, Jan. 1 and Dec. 25
5. All twelve
6. One. The rest are anniversaries
7. United States of America
8. Half and a nickel. The half is not a nickel
9. Seventy
10. Zero
11. The match
12. White polar bear. The house is on the North Pole
13. Half-way. Then he runs out
14. It was Noah and the ark, not Moses
15. Zero. The hole is empty space
16. For nothing. Merely easily transmitted and understood
17. Murder
18. Winter. Less heat because rays come down on a slant
19. Most hanged, none burned
20. Misspelled, is misspelled

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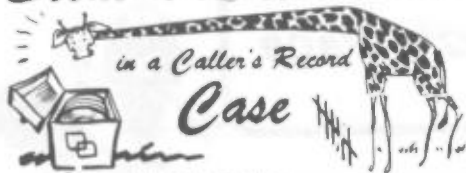
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JACK BRIGHT

Jack is a native of Arizona, but has been involved in square dancing for many years in New England. He was a staff caller at Square Acres in Massachusetts for the 19 years that marked the heyday of dancing along the south shore. He has been club caller for seven clubs, president of two, president of the Old Colony Callers Assoc. Currently he is their delegate to the N.E. Council of Callers Associations and is on that board of directors. He was recently appointed to the Co-op Committee as NECCA delegate.

He is the originator of the *diamond* formation and has several calls in the *Encyclopedia*. A full-time caller, he travels all over the New England states. In 1969 he married Jane McDonald at a square dance wedding. They reside in Taunton, Mass.

When Jack is not calling, you'll find him bowling, astride his motorcycle or enjoying Cape Cod.



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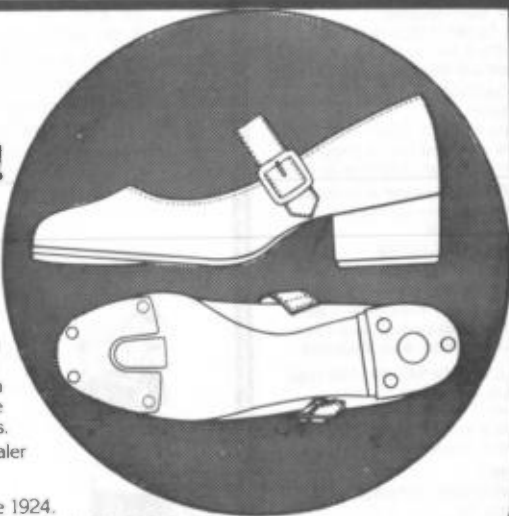
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UNDERLINING

THE CALLER NOTE SERVICES

From **National Callers Report**, San Diego, CA:

DBD, APD or Normal by Don Pfister

There is a great controversy currently on-going, at least in Southern California, concerning the way we dance and call. Not all dancers or callers are involved, but those who are, consider their side to be the correct and proper attitude. To sum up the problem, Callerlab says a dancer who dances *plus* and/or *advanced* should be able to do all the figures from any position. That is, of course, *dancing by definition*. Many dancers just want to dance, comfortably and at an easy-to-remember pace. They do not wish to, in their terms, "clutter up their minds with so much stuff."

Many years ago when I first began teaching square dancing I taught everything from all positions. My new dancers could *square thru* from any combination from the very first night. They could *wheel and deal* "by definition" equally as well. The dancers who learned to dance in this manner truly enjoyed it, but for the dancer who had not learned DBD, any future incursion into the never-never land of DBD was usually turned off by the trip.

I have now set aside my personal desires in an effort to please the greatest number, and in so doing, realize the satisfaction and remuneration of the larger dances. I still challenge the dancers and make them think but I do it by calling figures at unexpected times, not by using them from unexpected or foreign positions.

I have read material put forth by some callers who say "I will not call an Advanced tip to dancers who are not capable of DBD." I think this is wrong. Those dancers, the folks who are paying the bill, have the right to dance whatever they are paying for. If the dance includes a star tip at the A-1 level and the caller has already determined they cannot handle DBD, then he should call it from only what is considered "normal" positions. He does not necessarily have to approve, or even condone, but he should do what they want.

Suggestions made at Callers School, from **News 'n Notes**, by Earl Johnston, Connecticut:

1. As an MC, never introduce someone with the music playing. This distracts from what you are saying.
2. Don't call flutter wheel from an

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Ex. 47: Scissor Thru/Check

8-chain thru formation. There is not enough room for the call to be done smoothly.

3. *When you square up the floor at the start of a tip, have the music louder than normal to generate enthusiasm.*

4. *Smile— be happy.* The dancers will relate to you much better if you smile. Anyone can look like an unsmiling statue while calling, and unfortunately, many callers look this way.

5. *Get excited when you call.* This will get the dancers excited about your calling.

From the **Toronto & District Notes** (Also "borrowed" from Texas Federation notes); paraphrased:

The job of a caller is to keep people *happy and dancing*. Encourage new callers. Teach thoroughly. Don't rush. Teach rhythm and styling. Promote wholesomeness in square dancing. Be a part of the organizational scene. Study new material. *Dance*. Know what is expected. *Plan*. Have a p.a. set. Call and *teach*. Be a consultant. Go over announcements with the club president. T&D picked *Japaneze Soft Shoe* as their ROM; workshoped *acey deucey* and *swing thru*. Remember, even from left-handed waves, *swing thru* always starts "half by the right (center people), and then "half by the left."

From the **Southern California Notes**, come these thoughts:

"Callerlab has suggested.... that new graduates dance one year at Mainstream before going on to Plus. But it is YOUR decision.

"One thing this recommendation does do is to provide the beginnings of a yardstick to measure the sincerity of square dancers participants. For example, the caller who doesn't have any nights available to call Mainstream dances, but has found the time to start a Plus workshop in June or July. Does he have square dancing in mind or merely his bank account? But let's take this one step further into the structure of the square dance activity. What about the club that hires the caller to teach the Plus workshop hoping that they can nab some of the new dancers? Where are the roots of their interest truly planted? Is it in the activity or in the club treasury? These are good questions. Questions YOU need to answer."

In **Mainstream Flow** by Gene Trimmer:

Square dancing has, at least on a temporary basis, lost one of its hardest workers in calling and caller education. Cal Golden has been directed by his doctor to hang it up and Cal listens when the doctor talks. If this proves to be a permanent change then square dancing will be the real loser. I sincerely hope that after a year or two of rest Cal may be back with us again working for square dancing. His love for the profession and for people will certainly make him want to. (Editorial note— This was among many editorial comments about Cal included in the current note services. ASD comments appeared in our last issue in tribute to Cal.)

It should be noted that Gene has started to print a *plus supplement* to his note service, available to subscribers if desired.

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OHIO— Nov. 16, Swing-A-Ways, Parsons Rd., Minford OH, Homer Magnet, Larry Letson, Lou Mac.

TENNESSEE— Nov. 19, Allemande Hall, Chattanooga; Paul Marcum, Write Bill Brandfast, 109 Amhurst Ave., Chattanooga TN 37411.

TENNESSEE— 20th Annual Mid-South S&R/D Festival, Nov. 19-20, Mac Letson, Cissie & Bud Drake (rds.), Don Williamson, Write David & Glenda Woodall, 5099 Boeingshire, Memphis TN 38116.

TENNESSEE— Turkey Strut, Nov. 19-20, Gatlinburg Auditorium, Gatlinburg; Art Springer, Richard Silver, Dick Bayer, Jerry Biggerstaff, Glenn Walters, Bill & Edna Anderson (rds.), Write Red & Jane Radford, 280 Overlook Rd., Asheville NC 28803.

OHIO— 20th Annual Square Notes Jamboree, Nov. 20, D.A.V. Hall, Middletown; Bill Stiehl, Hal Posey, Gene Record, Frank & Phyl Lehnert (rds.), Midge & Dick Freking (rds.).

MARYLAND— All-American S&R/D Festival, Nov. 25-28, Marriott's Hunt Valley Inn, Hunt Valley, MD (near Baltimore); "Tex" Brownlee, Keith Guiley, Dave Lightly, Singin' Sam Mitchell, Allen Tipton, George Curry, Kenny Farris, Bill Harrison, G.M. Hoffman, Bobbie & Bob Cain (rds.), Bettye & Charlie Procter (rds.), Write Dennis F. Abe, Box 283, College Park MD 20740.

WISCONSIN— Nov. 26-28, Interlaken, Lake Geneva WI; Wade Driver, Kip Garvey, The Stairwells (rds.), The Holubs (rds.), Write Royal Interlaken, 1257 Franklin Lane, Buffalo Grove IL 60090.

GEORGIA— Dixie Federation Callers Christmas Dance, Dec. 4, Tifton GA, Write Bill McGough, 1605 Gail Ave., Albany GA 31707.

MASSACHUSETTS— 7th Annual "Western Mass" Fall Festival, Dec. 5, Springfield, MA Civic Center, Write Bob Turnbull, 39 Carmel Lane, Feeding Hills MA 01030.



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32nd NATIONAL, Continued

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Kentucky also has 48 State or National parks, ranging in size from the one-half acre Isaac Shelby State Shrine to the 170,000 acres of The Land Between the Lakes in Western Kentucky. So, if you're tying the 32nd national in with a vacation, there are plenty of places to go and things to see and do in Louisville, the Greater Louisville area and the rest of Kentuckiana.

Elmer would have loved it. But don't be an Elmer in reverse. Don't forget about all the wonderful dancing.

Clogging Program

Cloggers! This is it! The 32nd National Square Dance Convention in Louisville, June 23-25, 1983, will offer the fullest, most complete clogging program ever assembled at a National Convention.

A huge hall in the East Wing, containing 39,000 square feet (the same size as the Coliseum), has been designated for cloggers. Clogging leaders will be programmed as in other areas of the Convention.

The clogging hall also will feature four daily clinics for advanced and beginner cloggers. The Teen Room will feature two beginner clinics each day. That's 18 clinics total, during the three day Convention. *One more feature:* Louisville is planning two seminars on "How To Teach Clogging." We urge all cloggers who may want to teach, or any new clog instructors, to attend these sessions. Clogging associations are being invited to display at the Showcase of Ideas and at the Publications display.

Paul & Ruth Embrey, Program Chairmen
Dave & Carole Hommel, Ed. Chairmen

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Dave & Carole Hommel, Ed. Chairmen

REGISTRATION UPDATE—

In August, 4,742 dancers were registered for 1983.

JUNE 1983						
S	M	T	W	T	F	S
			1	2	3	4
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30		

INTERNATIONAL NEWS, Continued

10 YEARS FOR NSRDV IN THE HAGUE

On Nov. 13, a reception and dance will celebrate ten years of N.S.R.D.V., the square and round dance organization in Holland with headquarters in The Hague. Four clubs existed in 1972 when NSRDV was formed. Their magazine, *Keep Smiling*, began publishing in August, 1972. In 1974 a Kuntry Store was opened, as the activity grew. In 1978 a leaders college was formed. By 1979, 55 members were counted, and in 1981, 135 was the membership. Membership became more attractive with a 10% discount for members when buying in the Kuntry Store. In 1982, three more clubs have joined. Now NSRDV can say it represents the majority of Dutch square dancers. Now there is more to be done and duties must be split. After another ten years the members will be able to look back "at a beautiful piece of history," to quote Arie Stoffer, our correspondent.



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36 dancers from Australia and New Zealand under the guidance of Art and Blanche Shepherd of Christchurch, N.Z., completed an Around the World of Square Dancing Tour of 57 days. The tour took the dancers to Honolulu, San Francisco, Yosemite, Estes Park, Denver, Toronto, Niagara Falls, Quebec City, Halifax, London, New Forest, Amsterdam, the Rhine, Strasbourg, Zurich, Venice, Florence, Rome, Naples, Athens, Mykonos and Sydney. Members of the tour danced in Honolulu, San Francisco, Estes Park, Halifax, London, New Forest, Amsterdam, Offenburgh, Naples and Sydney with local associations and clubs. Impromptu dancers were held at 12,000 feet in Rocky Mt. National Park, in Yosemite, on the Rhine cruise and on Mykonos. Art and Blanche thank all the overseas clubs for the efforts made in helping the tour to be a success.

*Art & Blanche Shepherd
Christchurch, New Zealand*

ENCORE, Continued

More advice about controlling drop-outs comes from the center page where autumn's falling leaves represent reasons for "leaving" the square dance world. Some of the captions on the leaves warn about: long business meetings; overworked, under-recognized; cliques; caller calls to hotshots; no visitation; lack of "Hello;" too much hash and drill; 50 new basics each year; inter-club rifts; and this clincher, "A gentle touch means much. I found none such."

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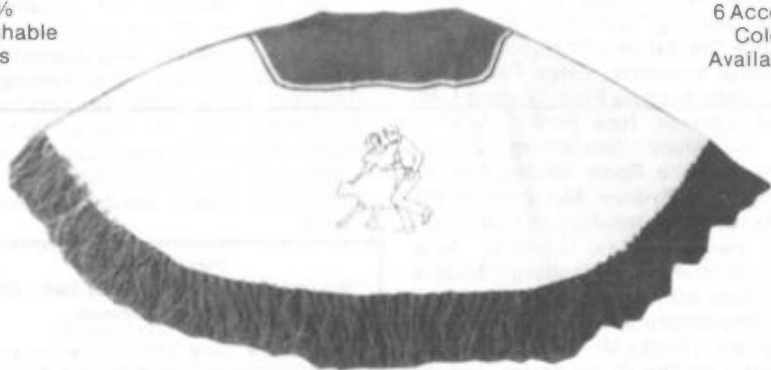
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NATIONAL FOLK DANCE, Continued
 been required, but for this bill to go before the House of Representatives, such amendment had to be added. Rep. Garcia should have limited the bill to the year 1982 but was nice enough to give it an extra twelve months before expiring.

A copy of Rep. Garcia's letter to me in answer to the amendment question is attached and can be published.

*Allen Finkenaur
 Trumbull, Conn.*

In response to your letter regarding House Joint Resolution 151, a bill to designate the Square Dance as the National Folk Dance of America, the bill as written would not have made it to the floor of the House. The House Committee rule does not allow this type of legislation to be continuous or ongoing.

Therefore, H. J. Res. 151, when passed, should have been only through 1982. However, because of the strong efforts on the part of the sponsors and square dancers from all over the country, I waived the time period and extended it through 1983.

*Robert Garcia, Chairman
 New York*

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CALLERLAB, Continued

GRAND SPIN: From a static square, heads pass the ocean, spin the top, star thru, step forward, California twirl at the sides of the square to become new sides; sides face partner and back away (as in *grand square*, take three steps and turn on fourth step), turn in, walk towards opposite and do-sa-do, star thru with this person and become new heads. Each part takes 16 beats and each dancer will do each part twice to complete the figure.

Comment: The beauty of this figure is dancing to the music. It cannot be rushed. If the dancers take shortcuts, the beauty will be lost. ...

At Reno, the Callerlab membership voted to establish a Plus Quarterly Selection (PQS), aimed at Plus program clubs and dancers. One purpose was to provide guidance to callers to help screen material suitable for inclusion at workshops for Plus programs.

There is no implied pressure by Callerlab to use this material. Caller judgment is

the key. The PQS program will operate under similar guidelines to the MS QS program now in effect. Jerry Schatzer heads up this committee of approximately 100 callers. Comments should be directed to Jerry at 1203 N. Sweetzer Av., Los Angeles CA 90069.

TRACK TO A DIAMOND: From columns, the #1 and #2 dancers do a *track two*. Each of these dancers becomes one "point" of the final twin diamonds. At the same time, the #3 and #4 dancers *single file circulate* once (to a momentary box of four), then *cast off* $\frac{3}{4}$ to form an ocean wave. Movement ends in parallel, center to center diamonds.

EXAMPLES:

Heads star thru, double pass thru
Peel off, touch $\frac{1}{4}$, *track to a diamond*
Diamond circulate, four boys swing thru
Diamond circulate, flip the diamond
Right and left grand.....

Heads star thru and spread, all touch $\frac{1}{4}$
Track to a diamond, diamond circulate
Center two girls trade, flip the diamond
All eight circulate to right and left grand.



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Heads star thru, double pass thru
 Peel off, touch $\frac{1}{4}$, *track to a diamond*
 Diamond circulate, flip the diamond
 Girls trade, all eight circulate
 Girls trade, girls cross run,
 Left allemande.....

Heads lead right, circle to a line
 Touch $\frac{1}{4}$, *track to a diamond*
 Diamond circulate, flip the diamond
 Split circulate, girls turn back
 Crosstrail thru, left allemande.....

ZING: Starting from a DPT, completed
 DPT or Box Circulate formation, the
 leaders in each foursome do a *zoom* $\frac{3}{4}$
 (270°), as the trailers step forward into
 the vacated spot, then turn a quarter to
 face the center of the foursome. Move-
 ment ends in facing couples.

Heads star thru, *zing*, star thru
 California twirl, *zing*, curlique
 Boys run, centers square thru $\frac{3}{4}$
 Left allemande.....

Heads square thru four, swing thru
 Boys run, *boys only zing*, *girls only zing*
Everybody zing, all pass thru, tag the line
 Right, wheel and deal, pass to the center
 Square thru $\frac{3}{4}$, left allemande.....

Heads star thru, double pass thru, *zing*
 Star thru, double pass thru, *zing*

Star thru, centers square thru $\frac{3}{4}$
 Left allemande.....
 Heads lead right, circle to a line
 Pass thru, wheel & deal, centers curlique
Center four zing, centers zoom
 New centers curlique, *zing*,
 Centers pass thru, swing thru, boys run
 Bend the line, crosstrail thru
 Left allemande.....

PEOPLE, Continued

Don and Joann Westphall, publicity
 and promotion chairmen for Central
 Puget Sound Council of the Square and
 Folk Dance Federation of Washington
 report a very productive campaign this
 fall, which included a four-page pictorial
 tabloid published by the *Seattle Post-
 Intelligencer* and seen by a readership of
 500,000. It is loaded with pictures, ads
 and descriptions of our activity. Safeway
 Stores also distributed thousands of ordi-
 nary paper grocery bags to customers
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London Ont; Nov. 26, Ken & Mary Brennan (½)
Greenville OH; Dec. 7, Jack Reno (½)
Deerfield FL; Jan. 2, Jerry & Pat Seeley
Gainesville FL; Jan. 3, Bud York (½)
Zephyrhills FL; Jan. 6, Bob & Dee Barnes
Jacksonville FL; Jan. 15, Eddie & Ann Millan
Virginia Beach VA; Jan. 21, John & Lyn Koren
Romey WV; Jan. 22, Bob & Colleen Boswell
Mt. Sterling IL; Jan. 30, Jim Blackwood
Citrus Springs FL; Feb. 3, Art Larimer (½)
Gulftport MS; Feb. 4, Bruno Trujillo
Altha FL; Feb. 5, J. Paul & Edith Griffith
Sebring FL; Feb. 6, Max & Pat Newgent
Orlando FL; Feb. 7, John & Linda Saunders (½)
St. Augustine FL; Feb. 8, Hayes & Vi Herschler (½)
Key West FL; Feb. 9, Don & Marguerite Wiley
Naples FL; Feb. 10, H. Williams, Russ Barber
Mission TX; Feb. 19, Dean & Peg Robinson (½)
Augusta GA; Feb. 23, Dan & Mary Martin
Bowden (Carrollton) GA; Feb. 24, Jimmy Moore
Stone Mt. GA; Feb. 26, Jack & Fran Line (½)
Columbus OH; March 6, Roberta & Dick Driscoll
Plainwell MI; March 16, Howard & Juanita Cowles
Carlsbad NM; March 18, James & Thelma Lowery
Los Alamos NM; March 19, Bob & Marilyn Gill
Alamogordo NM; March 20, Ron & Viv Gilsdorf
Oklahoma City OK; March 21 (tent.)

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Altoona PA; April 7, Julia McIntire
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Minden NE; April 13, Elliot Kruitfield
Sargent NE; April 14, Verla May
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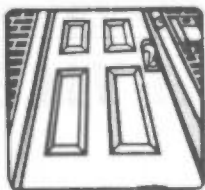
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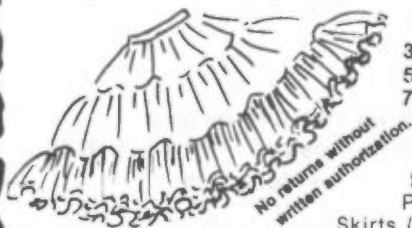
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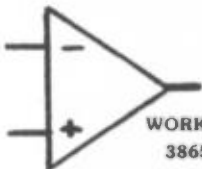
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